

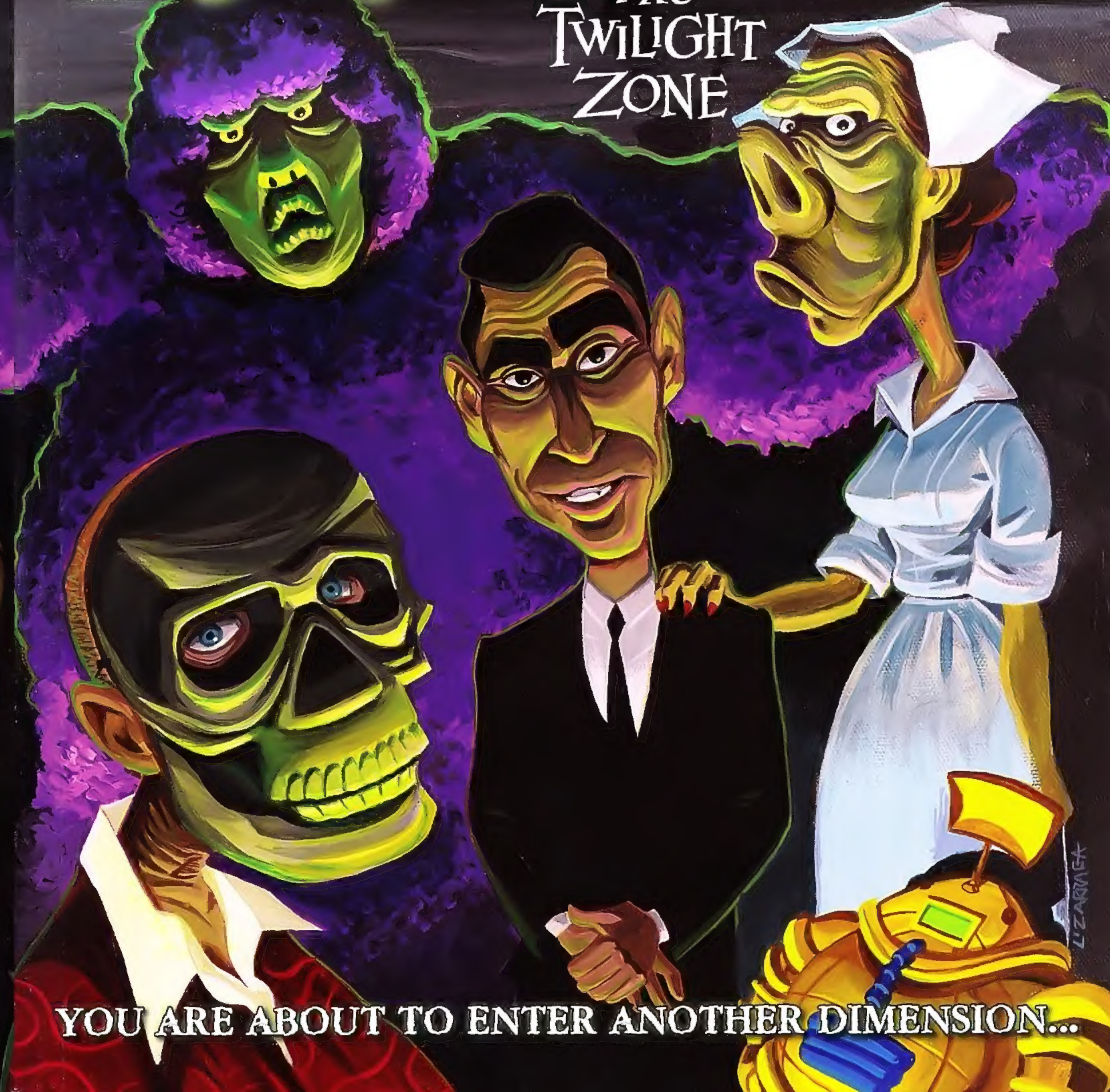


FAMOUS  
MONSTERS  
#259  
JAN/FEB 2012

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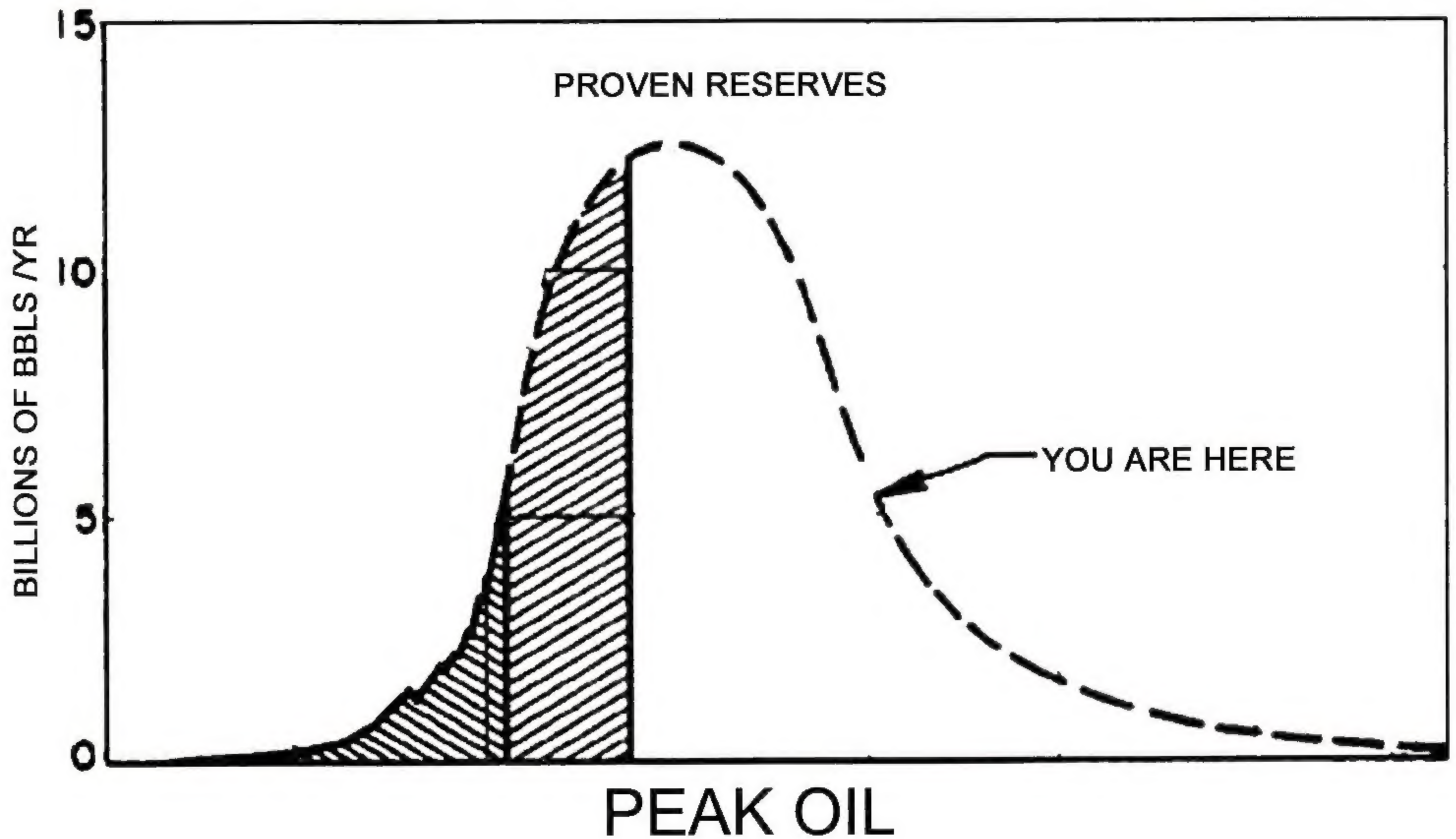
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# MUSEUM OF THE WEIRD

If you ever find yourself in Austin, Texas walking along the world famous Sixth Street, lined with its many bars and nightclubs, you may want to stop into a tucked-away, unassuming little shop called LUCKY LIZARD CURIOS & GIFTS. Carrying a good assortment of touristy items like t-shirts, bumper stickers, and knick-knacks, they also have a decent back issue collection of comic books, pulp magazines and, of course, FAMOUS MONSTERS OF FILMLAND.

But the real treat is in the *back* of the shop... that's where the really remarkable stuff is. The gift shop is just the entrance to the amazing MUSEUM OF THE WEIRD, a bizarre collection of oddities and a cabinet of curiosities. Almost like something out of a dream (or a nightmare), it's reminiscent of the type of curiosity shop you'd find in an old Hollywood movie. The MUSEUM OF THE WEIRD is part sideshow, part theater, part wax museum, with its own little menagerie of live critters to boot. "We take in

rescues of pets that people can no longer care for... iguanas, tarantulas, scorpions. The biggest is a 5-foot long monitor lizard, Torgo (named after the satyr character from the infamous MANOS THE HANDS OF FATE).

Owner Steve Busti's influences date back to his early childhood. "From a very early age, I was brought up on a steady diet of monster movies, cartoons, and comic books. Of course, Halloween was my favorite holiday; I still remember every Ben Cooper costume I ever had, and later on, the Don Post masks.

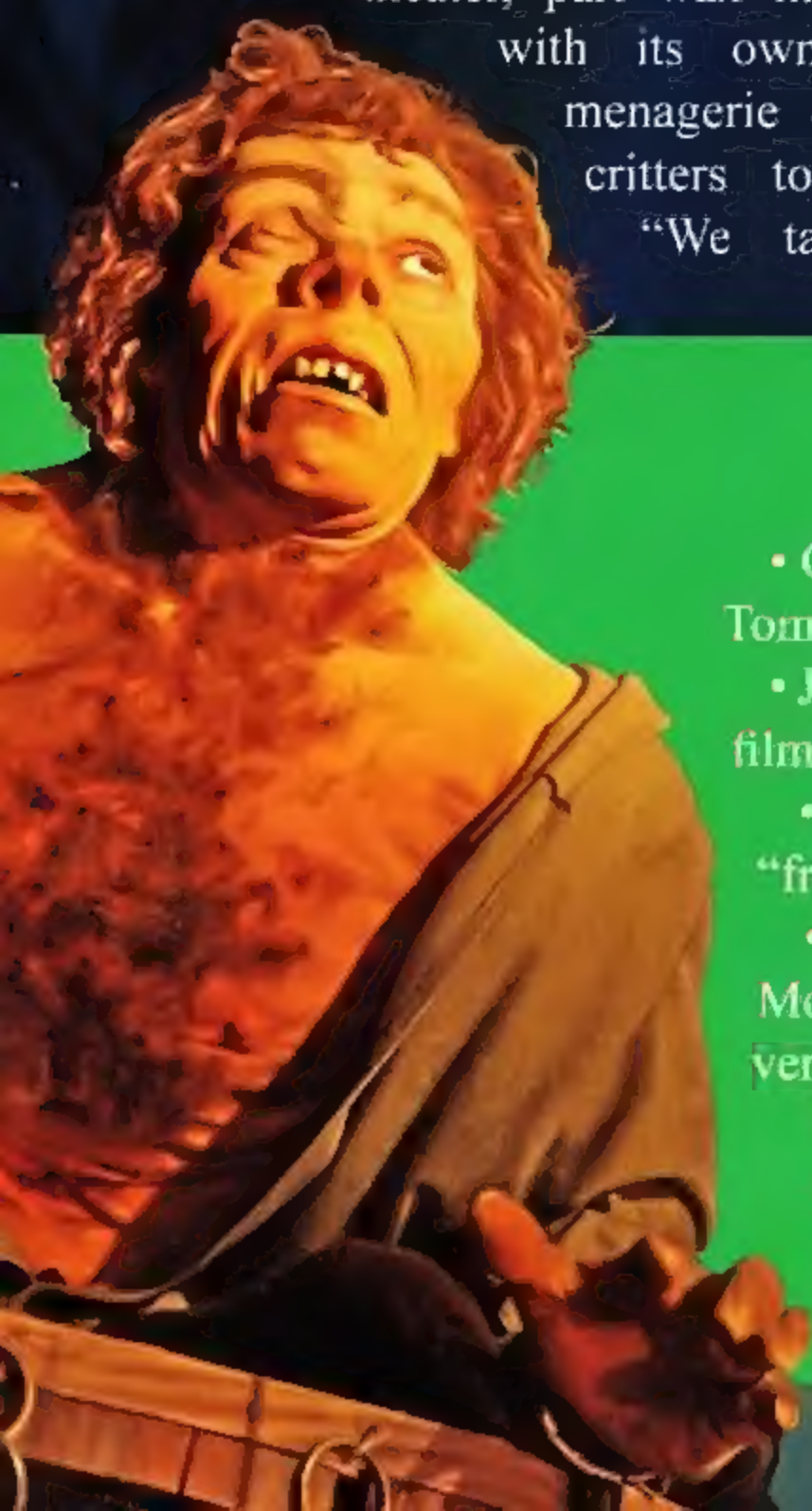
"I was a Monster Kid from the day I saw my first theatrical double feature of GODZILLA VS. MEGALON and TERROR IN THE WAX MUSEUM at the impressionable age of 5. Growing up in Brooklyn, I remember going to a little hardware shop around the corner with my father. They had a single shelf devoted to plastic models, and that's where I found my first Aurora kit, the Forgotten Prisoner of Castle-Mare. With my dad's help, I glued it together and painted it. I quickly bought the rest—Frankenstein, Wolfman, The Creature... I had them all.

"I feel fortunate to have grown up catching the tail end of the 'monster craze' of the sixties and early seventies," says Busti. "I don't think there would be a MUSEUM OF THE WEIRD today had I not been exposed to it." Busti hopes that his attraction will help spread his message to a new generation of Monster Kids.



## OTHER ITEMS OF INTEREST:

- Celebrities who have visited the Museum of the Weird include FM favorites Rick Baker, Joe Dante, Tom Savini, and Kerry Gammill!
- Johnny Depp used to live in the building that now houses the Museum of the Weird. He was in Austin filming WHAT'S EATING GILBERT GRAPE at the time (the early 90s).
- One of the earliest childhood memories Busti has was of seeing the "Minnesota Iceman", a supposed "frozen caveman" in ice that was toured around carnivals and fairs in the 60s and 70s.
- Some of the monster wax figures in the MUSEUM OF THE WEIRD were salvaged from the old Movieland Wax Museum. "You can find photos of these figures in early issues of FM. These are those very same ones."
- Latest acquisition is a life-sized King Kong where visitors can actually pose in his hands.
- Recently the Museum completed construction of a small "micro-theater" called the Weird Theater. It features a walk-through stone castle, complete with a working gargoyle, old dungeon door, and the Forgotten Prisoner himself greeting people at the entrance.





# **SPEAKING OF MONSTERS**

**YOU OPEN THIS MAGAZINE WITH THE KEY OF IMAGINATION. INSIDE IS ANOTHER DIMENSION, A DIMENSION OF HORROR, A DIMENSION OF FANTASY, A DIMENSION OF SCI-FI. YOU'RE MOVING INTO A LAND OF INK AND PAPER, OF MONSTERS AND MYSTERIES. YOU'VE JUST CROSSED OVER INTO A FIFTH DIMENSION BEYOND THAT WHICH IS KNOWN TO MAN OR MONSTER. IT IS AS VAST AS SPACE AND AS TIMELESS AS FORRY. IT IS THE MIDDLE GROUND BETWEEN B&W AND TECHNICOLOR, BETWEEN CLASSICS AND CONTEMPORARIES, AND IT LIES BETWEEN THE PIT OF MAN'S FEARS AND THE SUMMIT OF HIS KNOWLEDGE. THIS IS THE DIMENSION OF THE IMAGI-ZINE. IT IS AN AREA WHICH WE CALL . . .  
FAMOUS MONSTERS OF FILMLAND.**



# FAMOUS MONSTERS<sup>®</sup> OF FILMLAND

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Diamond retail cover by  
**BOB LIZARRAGA!**



Newsstand cover by  
**RICK BAKER!**

# OPENING WOUNDS

Many find that the werewolf possesses a powerful metaphor. It is often viewed as mankind's struggle to keep his animalistic self suppressed, controlled by his more evolved, civilized self. Some will say it is a representation of the inner battle between good and evil faced by all sentient beings. But for us here at FAMOUS MONSTERS, werewolves are just really excellent monsters that make for great movie characters. And it is for that reason that we decided to take a look at some of Hollywood's most famous lycans. Oscar winners for THE WOLFMAN, Rick Baker and Dave Elsey, sit down with FM to chat makeup, monsters, re-makes, and the rise of the digital world. Mark Miller walks us through the history of Hollywood's hairies while Justin Beahm has us dodging the SILVER BULLET. Dave Elsey also continues his MONSTER MASTERCLASS with how to make your own cinemagic and create a werewolf in the comfort of your own lair. Master of all things Japanese and Monstrous, August Ragone, brings us the first of his new continuing column, exclusive to FM, where he'll talk about the cinematic parallels between Eastern and Western monsters. This issue it's all about the Werecats of Japanese Cinema.

And while many of us have journeyed through that door into another dimension, we often are unaware of just how that door came to be. For that reason, we've decided to put together a comprehensive look at the creation of one of TV's most enduring shows: THE TWILIGHT ZONE. Carol Serling takes us into her home to discuss her husband, the man behind one of the most revolutionary pieces of television to ever be broadcast. Peter Martin looks at the all-too-short life of TWILIGHT ZONE writer Charles Beaumont. Add to that conversations with Richard Matheson, Earl Hamner, and George Clayton Johnson, as well as a look at TWILIGHT ZONE: THE MOVIE with Joe Dante, and you'll begin to see just why the show is so special.

Let us not forget that it is the season for giving. We'll run down some of the best gifts to put a smile on the fangs of the monster in your life.

Plus, since FM was created as a celebration of imagination and storytelling, we find it only fitting to look at the best in the current crop of horror, Sci-Fi, and fantasy video games. With budgets, actors, and stories that rival the best of Hollywood, it's only a matter of time before this imagi-tainment becomes as respected a form of entertainment as cinema or television. Now sit back, put your feet up, and tear your claws into another healthy dose of Monsterdom!

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# HOLIDAY SHOPPING GUIDE



This holiday season, Diamond Select has everything a classic monster fan could love. From the bite-sized Mini Mates (right) to the classic Universal monsters line-up (below), there's more than enough here to take up all the space under the tree. And for those who enjoy their monsters with a little lighter fare, Diamond Select has cooked up a treat sure to please: The Munsters. These figures capture all the fun of the original show while maintaining fantastic likenesses. You can almost hear Grandpa getting scolded for almost blowing up the house. A guaranteed hit with any Monster Kid.

[www.diamondselecttoys.com](http://www.diamondselecttoys.com)



## THE MUNSTERS





# MEZCO

The Living Dead Dolls have become less of a collectible and more of an institution. In their 13th year, 22-series deep, they are, "the longest-running, best-selling series of horror-themed dolls on the planet," informs Mezco's Director of Special Projects Michael Drake. From classic horror characters re-imagined to fairy tale characters (Little Red Riding Hood and Grandma as the Big Bad Wolf) to originals, the Living Dead Dolls have a little something for everyone.

How would one best describe the collection? Drake continues, "if you had dolls that were cute and adorable and just normal dolls, but they had gone horribly wrong and met terrible fates somewhere along the line. If you think of the Ginny doll that your mother or sister may have played with, and somewhere along the line Ginny met a psychopathic clown, that's the Living Dead Dolls."

Aside from the main lines, Mezco offers variants for special occasions like San Diego's Comic Con, as well as re-issue sets of classic pieces for those looking to get dolls that have long since sold out.

They've also begun offering a new set of Zombie Creepy Cuddlers plush dolls, including the special edition monkey offered by ThinkGeek ([www.thinkgeek.com](http://www.thinkgeek.com)). Zombies have never been more adorable.

Mezco has been a driving force in the collectible industry and shows no signs of slowing down. From some of the best in classic horror (King Kong, The Wolfman) to some of pop culture's most beloved (Goonies, Scott Pilgrim), Mezco toys are a must for any serious Monster Kid.

[www.mezco.net](http://www.mezco.net)



HOLIDAY SHOPPING GUIDE



**FRIDAY THE 13TH**



**DEATH VS DRACULA**

**PREDATORS**

**VAMPIRELLA**

**SWEENEY TODD**  
THE DEMON BARBER OF FLEET STREET



**SIDESHOW**  
**COLLECTIBLES**

For those who prefer their collectibles to be less like toys and more like museum pieces (guilty), there is no company better than Sideshow Collectibles. These carefully sculpted works of art are so breathtaking that the lady in your life may even let you display them when company comes over. Sideshow has established a reputation as one of the finest crafters of collectible sculptures and figures, and with good reason. Immortalizing some of movie, comic book, TV, and history's greatest figures has raised Sideshow to the forefront of the collectible community (Don't believe me? Just check out the small city that is their Comic-Con booth). Truly the gift for the monster-lover that already has everything (and a great way to class up your joint at the same time—see, everybody wins).

[www.sideshowcollectibles.com](http://www.sideshowcollectibles.com)

**HOLIDAY SHOPPING GUIDE**



# GAMING IN THE NEW YEAR

## *Tis the Season to Fight Zombies*



### **CALL OF DUTY: BLACK OPS**

Microsoft Windows, Xbox 360, PS3, Wii

*Activision*

The biggest-selling game in one of the most popular franchises in video game history has plenty for monster lovers. Aside from the Vietnam-era main story, COD:BO allows gamers to kill zombies in many ways, including playing as JFK or Nixon. Multiple downloads for the game have included fighting zombies in near-zero G on the moon and killing the undead as genre stars Danny Trejo, Sarah Michelle Gellar, and George Romero. Truly the gold standard in first person shooters.



### **UNCHARTED 3**

PS3

*Naughty Dog*

Arguably the most cinematic series in video gaming, UNCHARTED follows the exploits of treasure hunter Nathan Drake, a distant relative of Sir Francis Drake. This action game sees Drake punching, shooting, climbing, and jumping his way towards some of the greatest treasures in history. The first two games set the bar for massive action set-pieces and the attention to detail in how realistically characters interact with their surroundings. The third entry in the series sees improvements in almost every area, taking two games that were practically flawless and somehow making them even better. Incredible story with witty and engaging characters and dialogue is wrapped into one of the most movie-like experiences in gaming, complete with musical score by FIREFLY maestro Greg Edmonson. Drake is the true heir apparent to Indiana Jones.

### **BATMAN: ARKHAM CITY**

PS3, Xbox 360,

Microsoft Windows and OnLive

*RockSteady Studios*

The much-anticipated sequel to the highly acclaimed BATMAN: ARKHAM ASYLUM sees Batman fighting against a much larger Rogues Gallery of baddies in a much, much larger area with a significantly more amount of freedom than the first game. As Arkham has become its own self-contained city, Batman must discover what is behind Dr. Hugo Strange's sinister plans. Like the first game, the gameplay is a combination of action, stealth, and detective work. These games do an amazing job of providing gamers with an authentic Batman experience, from dropping henchmen with haymakers to throwing batarangs to swooping down on enemies from above and disappearing into the darkness. It boasts some of the best voice acting in gaming, with BATMAN: THE ANIMATED SERIES actors Kevin Conroy as Batman and Mark Hamill as Joker.



### **MORTAL KOMBAT**

PS3 and Xbox 360

*Warner Brothers*

*Interactive Entertainment*

The greatest fighter of all time (that's right STREET FIGHTER, I said it) returns to its roots by embracing its 2D, sidescrolling style. Loaded with more characters, more fatalities, and more bloodshed than any previous installment, this is the MORTAL KOMBAT we were all praying for. Add special characters like GOD OF WAR's Kratos and NIGHTMARE ON ELM STREET's Freddy Krueger (with two gloves—argue amongst yourselves) and you've got a fighting experience that just doesn't get old. Plenty of downloadable characters, costumes, and movesets have given plenty of life to an already excellent game.





### SHADOWS OF THE DAMNED

PS3 & Xbox 360

*Grasshopper Manufacture*

When a demon steals Garcia's special ladyfriend, he decides the only thing to do is weapon-up, head on down to the underworld and lay waste to everything in his path. Inspired by grindhouse horror and the EVIL DEAD movies, this game was the brainchild of RESIDENT EVIL's Shinji Mikami and NO MORE HEROES' Suda 51. It's a very unique experience as Garcia and his talking gun (yup) drop a plethora of one-liners as they dispatch legions of the undead in an underworld populated with strip clubs and alcoholic vending machines (I recommend the absinthe). Third person shooting with lots of humor, homages to classic horror, and a decidedly adult tone.



### RESISTANCE 3

PS3

*Insomniac Games*

The aliens have invaded and they're winning (not like Charlie Sheen, but actually winning). Humanity is on the brink of extinction and a few small pockets of freedom fighters are the only hope for survival. The first two games in this landmark series documented the invasion and man's efforts to fight back. But as the third game begins, little is left of the human race, the situation is as dire as it has ever been, and this may just be our last chance to fight off total annihilation. Another first person shooter that is amongst the best in gaming. Futuristic weapons and alien tech add to the already amazing experience.



### DEAD ISLAND

Microsoft Windows, PS3, and Xbox 360

*Deep Silver*

Have you ever wished that you could go on vacation to an exotic island and that while you were there a zombie outbreak occurred, allowing you to spend your vacation killing the undead in paradise? Me too! DI allows us to do that. Playing a lot like a first person action role player (FALLOUT, ELDER SCROLLS), DI puts you in the driver seat as you try to survive on the island using anything and everything at your disposal to, well, dispose of zombies. Save innocents, drive vehicles, team-up, kill the undead, choose your arsenal, level your skills. Lots of customization and the first person perspective puts you face-to-face with the brain gobblers. Put on your best Hawaiian shirt, Bermuda shorts, and flip flops as you try to just finish your vacation alive. Also a nominee for trailer of the year.



### DEAD RISING 2: OFF THE RECORD

PC, PS3, Xbox

*Capcom*

Series original character Frank West returns to tell his version of the events in DEAD RISING 2 as he brings his camera to document the zombie invasion of Fortune City. Wear ridiculous costumes, combine objects to make insane weapons, ride around in all manner of vehicles, and slay zombies by the hundreds. With all-new areas to explore (Uranus Zone is a favorite), new game modes, and a much friendlier clock, this game takes everything that was great about DR2 and does it better.



### FEAR 3

Microsoft Windows,  
PS3, Xbox 360 and  
the OnLive

*Day 1 Studios*

Our two main  
characters from the

previous games return, allowing you to either blast away with Point Man or use the psychic attacks of Paxton. Battle mechs, the paranormal, and just about anything else you can imagine in this very intense, very mature first person shooter.





### ELDER SCROLLS V: SKYRIM

Microsoft Windows, PS3 and Xbox 360

*Bethesda Game Studios*

While FINAL FANTASY seems to have lost its way (ironically doing so by becoming more linear), the ELDER SCROLLS series reminds us why we started playing RPGs in the first place. This first person action RPG puts you into the role of an incredibly customizable character specializing in anything from magic, swords, stealth, or stealing, then thrusts you into one of the largest gaming landscapes imaginable. Sword and sorcery rule as you traverse the fantastic countryside and dig deep into the dungeons of the underworld while trying to complete any number of quests. The ES series has always been known for having living, breathing worlds that change according to the many different ways that you behave. The team has cleaned up the few bugs that kept ES IV from being perfect (leveling, optimization, 3rd person, no dragons) and has taken ES V to a beautiful and detailed place where now even dragons roam free, potentially dropping out of the sky and killing your hero, should you not keep your guard up. Truly one of the greatest RPGs in history, made up of all the elements that make the fantasy genre so great. This one is sure to steal many, many productive hours from normally responsible adults as those who immerse themselves in the game can spend well over 100 hours, and then do it all over again with a brand new character with a whole different skill set.



### PROTOTYPE 2

Xbox 360, PS3, Windows

*Radical Entertainment*

The first game can only be characterized as being about ten types of insane. After the Blacklight Virus infects protagonist Alex Mercer, he takes on the ability to shapeshift into other people, absorb their memories, and alter his physiology to become a living, breathing weapon with super abilities. The endless of hours of fun I had running up the sides of buildings while holding a car I had picked up over my head in order to toss it at one of the creatures loosed upon the city was an experience not easily equalled. In the upcoming game, new character Sgt. James Heller looks to take revenge on Mercer for infecting him with the virus. This one promises to up the ante considerably from the first one.



### HOUSE OF THE DEAD 3 (MOVE CONTROL)

Playstation move and PS3

*SEGA*

The classic arcade shooter (you know, one of the ones where you actually get to use a gun) comes to the PS3, featuring full immersion in the PS3 Move universe. Aim the controls at the screen like a gun and blast your way through wave after wave of undead hordes. The controls are incredibly accurate and responsive. Not to be enjoyed if you're still rocking that 24 inch tube TV with the rabbit ears.



### RESIDENT EVIL 4 HD

Xbox 360, PS3

*Capcom*

OK, so there's already an entire gaggle of RE4s out there, and it's not really in HD, just uprez'd (making the old graphics look downright ancient). BUT (and that's a big "but"), the game is still fantastic. Leon is still trying to rescue Ashley from an evil zombie cult and he still kicks all types of monster butt along the way. RE was the series that established horror in video games and this game is a perfect example of why. Plus, win the game and play through again, this time with your infinite rocket launcher. I want you to roll those words around in your head as you think about what walking through a monster-infested world would be like with an Infinite. Rocket. Launcher. You're welcome. Go and download it for \$20 and unleash the hounds.





## RISE OF NIGHTMARES

Xbox 360

*Sega*

One of the first games to be designed around Xbox's Kinect system. No controller, just the movements of your body picked up by a motion sensor controlling all the actions in the game. In RoN you run, jump, hack, and slash your way through the zombie hordes. Definitely one of the best excuses we've found to get off the couch.



## SHADOW OF THE COLOSSUS/ICO COLLECTION

PS3

*SCE Studios Japan / Bluepoint Games*

Although not over-the-top action, these two games have earned a place in the hearts of a truly devoted fanbase. Merging the lines between gaming and art, these titles have been updated from their previous versions to run more smoothly and look as beautiful as ever on the PS3. While ICO centers around a boy who must safely escort a girl out of danger, essentially turning the game into one long escort mission/puzzle, SHADOW is the big draw here. It consists only of boss battles, as our hero fights creatures as large as skyscrapers in all manner of environments to save the woman he loves. There is also a large world to explore, free of danger. Save for the massive creatures, no other threats loom. Ride your horse on the beach next to the ocean or climb a mountain. It's art and epic combat all in one place. Truly a rare gem (and you get two classic games on one disc for a discount—about as close to stealing as you can get without the whole being arrested thing).



## WAR OF THE WORLDS

Xbox LIVE Arcade and PlayStation Network

*Other Ocean Interactive*

This downloadable beauty is a throwback to classic sidescrollers like the cult classic Sega Genesis game FLASHBACK. In WotW you control a man who has survived the initial alien invasion in London, trying desperately to find his family. Instead of just "running and gunning", the game treats the levels like giant puzzles, as you try to avoid aliens in their many forms, using the environment to kill the occasional invader. The level design is absolutely stunning and the game utilizes a unique narrative technique, having the voiceover play as the game is in-motion, often giving hints and providing direction. Did I mention that Patrick Stewart provides the voiceover? That right there is worth the purchase alone. An excellent game with a unique approach and a fantastic piece of source material.



## GEARS OF WAR 3

Xbox 360

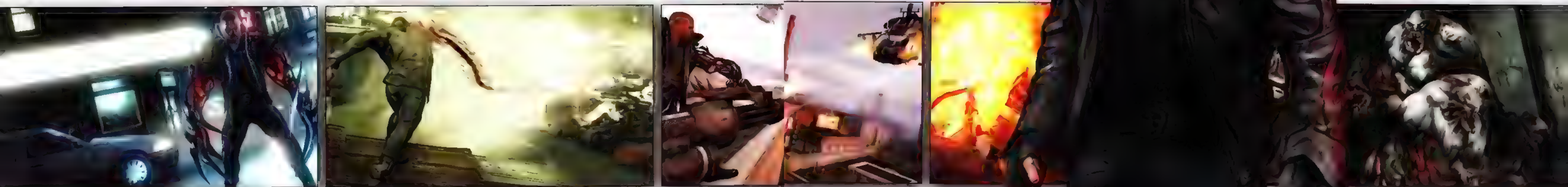
*Microsoft Studios*

The concept is simple: Big guys, bigger guns, and even bigger bad guys. GoW is one of those games that takes the basic 3rd person/cover style of gameplay and does everything right with it. This game is focused heavily on firepower. For those who have had the pleasure of playing the series, it's all about the Lancer Assault Rifle. Imagine one of the biggest guns you could possibly wield and then throw a bayonet on it—but not just any bayonet: a chainsaw. Yeah, it's pretty much the greatest thing since Ash strapped a chainsaw on his arm and brandished a shotgun with the other. The game picks up after the previous installment and aims to be the final segment in this story arc. It's massive sci-fi action at its best. One of the best reasons to pick up an Xbox 360.



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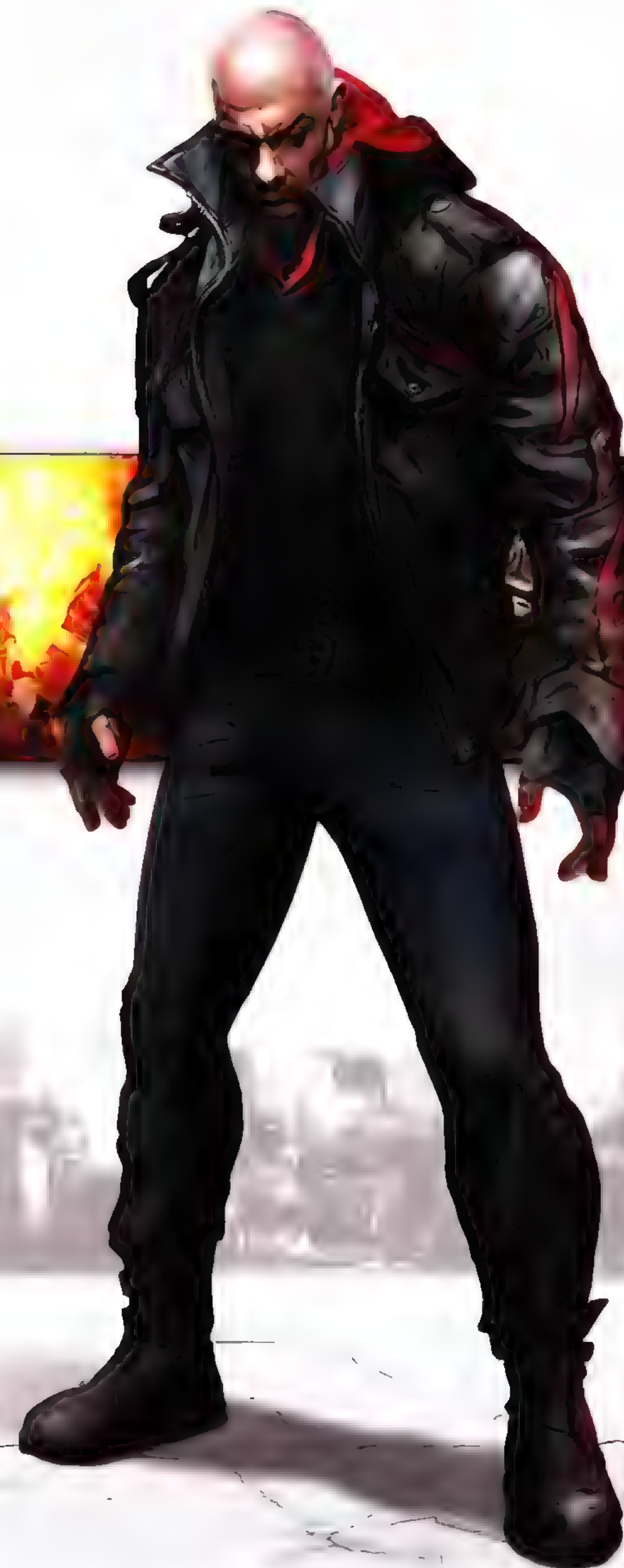
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# MONSTERS

## THROUGH THE CINEMATIC AGES

### THE WEREWOLF BY MARK L. MILLER

Looking at the nightly news is proof positive that human beings are capable of beastly things under certain stressors. Maybe that's why, out of all of the monsters in cinema, the werewolf is the one that hits closest to home. Be it a cautionary fable of the big bad wolf, man's never ending fight between id and ego, or an example of primal instincts grabbing hold and taking control, the being less than human but more than common beast has been a staple of horror cinema since the beginning. Centuries-old fables like "The Three Little Pigs," "Little Red Riding Hood," and "Peter & the Wolf" all cast the wolf as a villain to be wary of. With the invention of cinema, it was just a matter of time before the wolf blew in the theater doors.

Shot by Henry MacRae and since considered a lost film, *THE WEREWOLF* (1913) is often called the first werewolf film. It focuses on a vengeful Native American woman who becomes a werewolf to kill the white settlers who killed her husband. Another silent classic, *WOLF BLOOD* (1925), centers on a wronged lumberjack who requires a blood transfusion after an altercation with rivals. When no donors are available, a doctor uses the blood of a wolf to nurse him back to health. Though scientifically implausible, the story introduces a medical rather than mystical cause for lycanthropy. Like *WOLF BLOOD*, *THE WEREWOLF* (1956), is one of the few films to cast the werewolf as a creature made from science



gone wrong, rather than being of occult origin.

Universal began its bid to make the definitive werewolf movie with *WEREWOLF OF LONDON*, released in 1935. Considered the first Hollywood-made werewolf film, it featured Henry Hull as a botanist bitten by a wolf while searching for a rare plant in Tibet. Later, he returns to London and stalks the gothic streets as a top hat and cloak-wearing man-monster, more reminiscent of Dr. Jekyll's alter ego Mr. Hyde than the typical wolf man. Universal's next attempt was a much bigger success: 1941's *THE WOLF MAN* starring Lon Chaney Jr. Chaney became the face of the werewolf after this iconic performance, and reprised his role in numerous films such as *FRANKENSTEIN MEETS THE WOLFMAN*, *HOUSE OF FRANKENSTEIN*, *HOUSE OF DRACULA*, and *ABBOTT & COSTELLO MEET FRANKENSTEIN*. The film also became the template from which most werewolf films were cast, even to this day.

Hammer took a stab at the scandalous and overtly sexual nature of all things wolfy with *THE CURSE OF THE WEREWOLF* in 1961, an epic film with a sordid take on the werewolf mythos. A somewhat brutal film for its time, *THE CURSE OF THE WEREWOLF* starred Oliver Reed playing the son of a



woman raped by a feral man and born on Christmas, thus cursed to turn lycan when the moon is full. Reed's performance is memorably sympathetic as he struggles to contain his bestial side throughout the film. Beast and bastard converge thematically once again in *THE BEAST WITHIN*, a 1982 low-budgeter starring Ronny Cox as the husband of a woman raped by a monster, who must raise a boy not his own, knowing he may grow into a beast when he hits puberty.

Though the werewolf always represented man's more repressed animal side, *I WAS A TEENAGE WEREWOLF* (1957) cast lycanthropy as a metaphor for teenage hormones gone out of control. Michael Landon plays a rebellious teen who falls victim to a hypnotist, who unleashes his more bestial side in hypnotherapy sessions, de-evolving him into a rampaging monster. Soon after, in 1961 *WEREWOLF IN A GIRLS' DORMITORY* revisited the similar theme of mad monster on campus. The werewolf as rebel is also a motif explored in *WEREWOLVES ON WHEELS* (1971), as werewolf bikers terrorize the highways due to a Satanic curse.

In 1985, Michael J. Fox updated the Landon classic in the hit comedy *TEEN WOLF*. Though light on scares, the focus was once again on controlling raging hormones, with the title character turning into a howling beast in times of libidinal instability. The film was so popular

it spawned a sequel starring Jason Bateman in *TEEN WOLF TOO*. MTV is currently reimagining the property in a teen-oriented series, more reminiscent of *BUFFY THE VAMPIRE SLAYER* than the more comedic films.

This isn't the first time MTV has highlighted werewolfism. Arguably the most popular video of all time, Michael Jackson's *THRILLER* opened with Jackson chasing a damsel in distress through a forest as a skunk-colored werewolf. Ozzy Osbourne also donned a full body werewolf costume for his metal classic *BARK AT THE MOON*, which had



**"But I don't wanna be a pirate!" Fangs, fur, and puffy shirts in Hammer's *CURSE OF THE WEREWOLF*.**







**From Comics to CG to Oscars, the Werewolf is truly one of the most popular monsters in all of pop culture.**

dark adventure comic pitting the cursed Jack Russell against the Marvel Universe's darker corners.

Universal's *THE WOLF MAN* was the progenitor of the transformation scene, which represented the state-of-the-art special effects of the time. This slow-dissolve effect was done years prior in *DR. JEKYLL & MR. HYDE*, but it still remains an iconic werewolf staple to this day. Though it skids the narrative to a screeching halt, the change from man to beast is often the highlight of the werewolf film and the thing folks talk about on their way out of the theater. In 1981, three films upped the ante when it came to werewolf films and their effects: *THE HOWLING*, *AN AMERICAN WEREWOLF IN LONDON*, and *WOLFEN*. All sported state-of-the-art special effects from modern masters of illusion like Rob Bottin and Rick Baker. But the effects were only part of the reason these three films stand out. In more ways than one, 1981 proved to be the year of the werewolf cinematically speaking.

Joe Dante's *THE HOWLING* incorporated humor, sex, and werewolf iconography through the ages in order to create one of the most terrifying werewolf films ever made. The film spawned eight sequels, which lessened in effectiveness as they went on, but it is undeniable that the original represents the werewolf in its most classic and bestial form. Rob Bottin's

repeated plays on the music channel.

A more 'whodunit' approach was taken with Amicus' 1974 film *THE BEAST MUST DIE* in which a group of shady individuals, including millionaire Calvin Lockhart and monster-hunter Peter Cushing, are grouped together in a mansion and told that one of them is a werewolf. Distinguishing this from other films is the bonus feature giving the audience a "Werewolf Break" 30 seconds to discuss with others in the theater who they think is the beast before the big reveal. Another werewolf film taking the whodunit route is Stephen King's *CYCLE OF THE WEREWOLF*, a novella retitled for the screen as *SILVER BULLET* (1985) that pits a wheelchair-bound Corey Haim and a gonzo Gary Busey against a mysterious wolf creature haunting a Maine town. Half of the film follows the amateur detectives trying to find out who the werewolf really is; the other half is spent on them trying to convince the authorities. The short-lived TV series *WOLF LAKE* (2001), starring Lou Diamond Phillips, centered on the

mystery of an age-old werewolf curse, but viewers failed to tune in to solve the mystery, and the show was canceled after five episodes.

Fox's *WEREWOLF* television series (1987-1988) had a longer run and borrowed the story structure of *THE HULK* series. It starred Bill Bixby as a man on the run in search of a cure for his bestial alter ego. Though reminiscent of *Jekyll and Hyde*, controlling the beast within is a common theme of *THE INCREDIBLE HULK* comic book. Marvel Comics even had its own werewolf in *WEREWOLF BY NIGHT*—a





graphic effects showed every second of a regular man pulsing and growing into a man-monster.

In the same year, John Landis' *AN AMERICAN WEREWOLF IN LONDON* also utilized gallows humor to make his rendition of one man's descent into lycanthropy an instant classic, utilizing state-of-the-art special effects by Rick Baker, a talented cast of actors, and a humorous soundtrack. The film also wasn't afraid to amp up the gore, winning an Academy Award for its werewolf effects and groundbreaking transformation scene. The film was followed up in 1997 with the much less effective or successful *AN AMERICAN WEREWOLF IN PARIS*.

Michael Wadleigh's *WOLFEN* was also released in 1981, casting Albert Finney as a man investigating murders that looked to be performed by a werewolf. The story was written by Whitley Streiber and focused on a more advanced species of werewolf that had its origins in Native American folklore. The film's most effective scenes involve following the wolf's point of view through its hunts and kills.

Neil Jordan's *THE COMPANY OF WOLVES* hit theaters soon after, in a 1984 retelling of some of the more horrific aspects of the story of Red Riding Hood. The film is a collection of short stories told by Angela Lansbury, who plays Grandmother, and Sarah Patterson, who plays the Red Riding Hood character. *RED RIDING HOOD* was revisited again this year, aimed at *TWILIGHT* audiences, toning down the gore in favor of upping the romance quotient.

Though big-budget werewolf tales like Jack Nicholson's *WOLF* (1994) and Wes Craven's *CURSED* (2005) tried and failed to frighten audiences over the past two decades, in recent years, it was lower-budget films that succeeded in bringing the wolfy scares. *GINGER SNAPS* flipped the teenage angst angle on its ear by using lycanthropy as a metaphor for puberty and menstruation, focusing on a pair of teenage sisters dealing with the werewolf curse. Meanwhile, *DOG SOLDIERS* went a more action-oriented route, having British

soldiers face off against a pack of 10-foot-tall werewolves. *GINGER SNAPS* went on to spawn two sequels, continuing the tale of the two sisters coming of age as werewolves. A sequel to *DOG SOLDIERS* is also in the works.

Today, it seems the most popular rendition of the werewolf is to act in stark contrast to cinema's most popular monster, the vampire. In the *UNDERWORLD* series, werewolves and vampires have been battling a centuries-old war. The *TWILIGHT* series, plus TV series such as

*THE VAMPIRE DIARIES* and *TRUE BLOOD*, cast the werewolf as the polar opposite of the vampire. Whereas the vampires represent death and are devoid of feeling, the werewolves are living nerve endings, living on feeling and representing the most vivid aspects of life. The contrast between werewolf and vampire is a central theme of *BEING HUMAN*, a BBC and Syfy TV series centering on a werewolf, a vampire, and a ghost all living under the same roof.

Recently, Hollywood seems to be going back to basics with its remake of *THE WOLFMAN* starring Benicio Del Toro, which sported a top-notch cast but failed at the box office. However, things look bright for the children of the night. Another *UNDERWORLD* entry is set to hit theaters soon. Another *HOWLING* sequel, entitled *THE HOWLING REBORN*, is on the way. And though it was originally set to be a sequel to *THE WOLFMAN*, a new film simply titled *THE WEREWOLF* is being made later this year. It seems that despite the werewolf's aversion to silver, the silver screen continues to allure the iconic beast.



**"Bad doggie, bad doggie! Off the furniture!"  
A disobedient lycan from *DOG SOLDIERS*.**







# PAUL NASCHY

THE MAN, THE WOLF, THE LEGEND  
BY MARK L. MILLER

Though Lon Chaney Jr. is often referenced as the epitome of the classic cinematic werewolf, if you widen your range past American borders, another name might pop up. Paul Naschy (born in 1934 with the name Jacinto Molina Alvarez) grew up in Spain, developing a fascination with cinema, specifically horror films—which were hard to find in Spain at the time, and even harder for a young child to see. As a youth, Naschy was a gifted athlete in soccer, javelin, and weightlifting, giving him an athletic build which later helped him win roles in films. Though gifted in sports, Naschy was also an accomplished writer, penning paperback western novels before starring as an extra in his first film *KING OF KINGS* in 1960. Naschy moved from the background to the spotlight quickly. In 1967, Naschy starred in his first major role in *AGONIZING IN CRIME*, playing a police detective on the trail of a sex maniac.

Naschy starred in numerous other roles

but didn't find his niche until 1968 when he scripted his own feature to star in *MARK OF THE WOLFMAN*, often called *FRANKENSTEIN'S BLOODY TERROR*. In this film, Naschy played Waldemar Daninsky, "El Hombre Lobo", a man cursed to turn into a werewolf by the light of the moon. Though he starred as everything from Mr. Hyde to Dracula, Naschy returned to the Daninsky role twelve times, all the way through 2003, when he made his last "El Hombre Lobo" film, *TOMB OF THE WEREWOLF*.

All "El Hombre Lobo" films featured Daninsky as a romanticized, tormented wanderer searching for a cure for lycanthropy. Naschy brought brutality to his performances as Daninsky. Even outside of his wolfen form, he had rugged machismo. He was a manly man, popular with the many ladies who co-starred with him, and never one to back down from a fight. Though there was a kind of chronology through the "El Hombre Lobo" films, with the beginning of the film picking up where the last one left off, the cause of Daninsky's lycanthropy often changed from one movie to the next.

Whatever the cause, Naschy portrayed a cursed wolf man like few others and beats Lon Chaney Jr. by a mile in films made, having starred in more than twelve werewolf films (Chaney only starred in seven). Though "El Hombre Lobo" films may be a bit dated and roughly put together by today's standards, Naschy's dedication to the character in front of (and behind) the camera was undeniable. Seeing him in full wolf man makeup lunge toward the camera—eyes wide, teeth bared, is utterly terrifying to this day. Paul Naschy will go down in history as an accomplished actor, a terrific writer, a stellar athlete, a talented director, and most importantly, as one of the most iconic wolf men in cinema.





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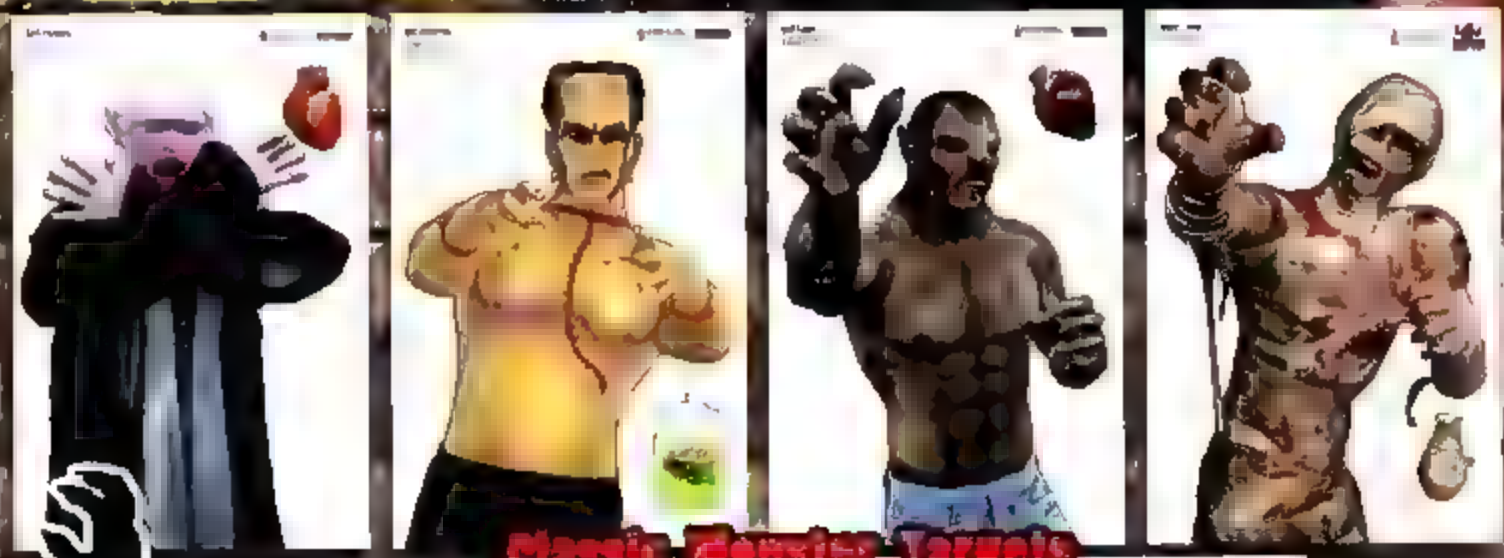
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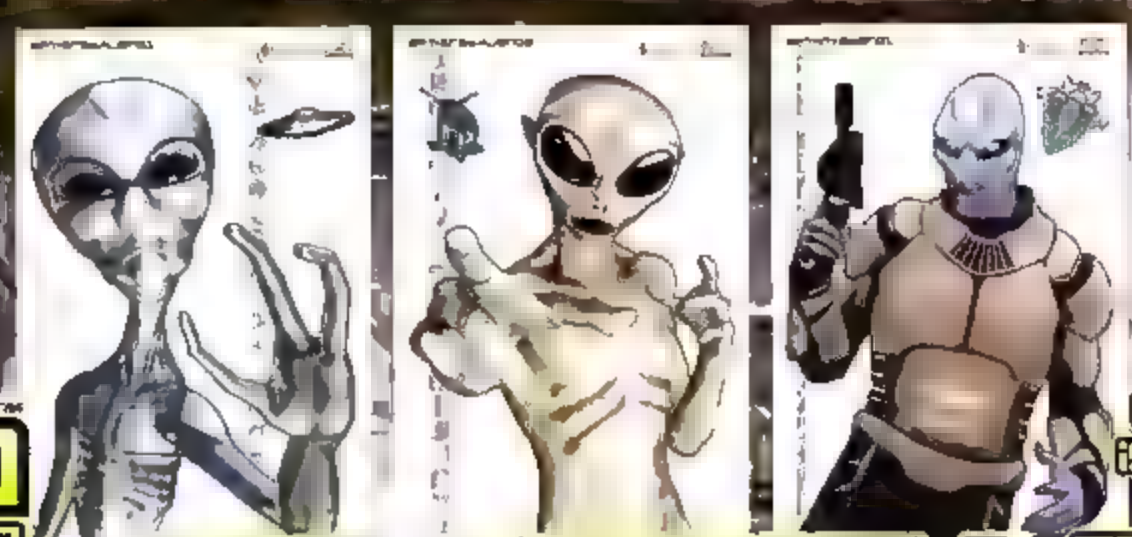
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# RICHARD J. SCHELLBACH'S IN MY WRITE MIND "WHAT BIG TEETH YOU HAVE!"

*Even a man who is pure in heart  
and says his prayers by night,  
may become a wolf when the wolfbane blooms  
and the autumn moon is bright.*

Like most things in my life, I didn't get into werewolves in a conventional way—let alone chronologically. Like many of you, I became a monster kid before schedule-altering items like VCRs, cable TV, and Vivarin were around. Basically, I would read about horror movies in the pages of FAMOUS MONSTERS OF FILMLAND and then visually devour the TV Guide each week when Mom brought it home from the store. I'd circle every horror flick (then listed as "melodrama") and instantly adjust my weekly sleep schedule so I could somehow stay up all kinds of ungodly hours to watch them. 3:00 AM to 4:30 AM inevitably turned out to be time slot of the movie I wanted to see the most. This should leave no one wondering why I almost didn't graduate elementary school, junior high, or high school. In fact, I still consider it a miracle that I know how to count past nine.

The first movie I ever saw with a werewolf in it was 1944's THE RETURN OF THE VAMPIRE. Like most werewolves, Andreas Obry was covered in fur, had nasty pointed teeth, and was pretty scary to a kid of my tender years. Unlike most werewolves, although it didn't occur to me at the time—Andreas Obry wore a proper European suit and... spoke English! Imagine it: my first experience with cinematic lycanthropes was a nicely dressed, fully articulate werewolf.

Needless to say, when I finally got around to seeing Dr. Wilfred Glendon as the WEREWOLF OF LONDON and Lawrence Talbot as THE WOLF MAN, I thought they must be idiots.

Seriously, if Andreas Obry could morph from human being to beast while managing to hold onto his Shakespearian command of the English language, why couldn't the other two at

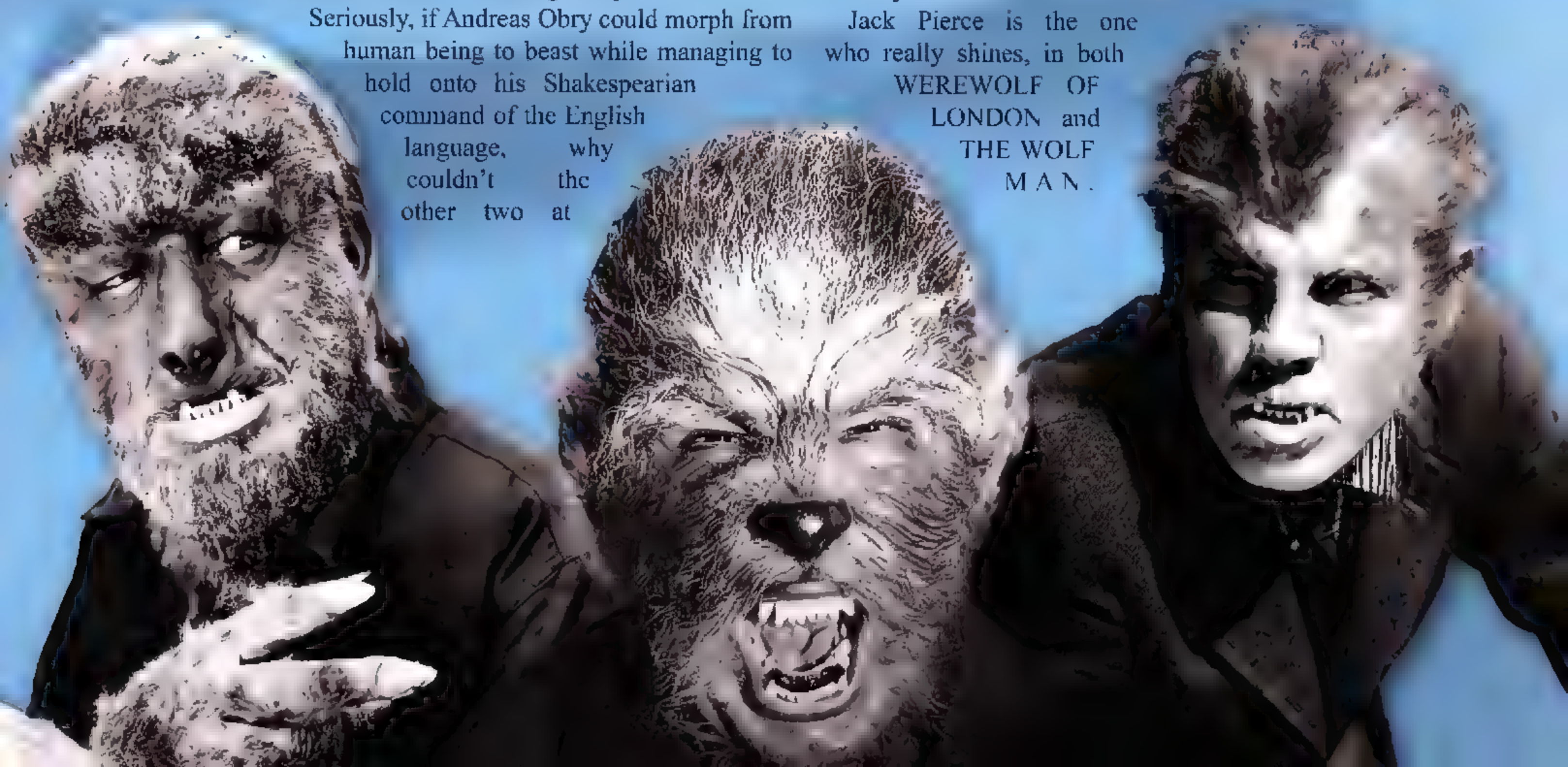
least enunciate properly?

I felt the fool when I realized that poor Obry was the exception instead of the rule. But that was after years of making myself look like the perfect moron every time I opened my mouth and told other kids that I was a talking werewolf. No wonder my street cred was zilch.

But no matter how unorthodox Matt Willis' interpretation of Andreas Obry is, RETURN OF THE VAMPIRE began my love affair with werewolves, and they remain one of my favorite horror sub-genres. (Although zombies still rule!)

There were, in my humble opinion, two golden eras for werewolf movies. The first was the thirteen year span starting with WEREWOLF OF LONDON and ending with ABBOTT & COSTELLO MEET FRANKENSTEIN. I thought Henry Hull was amazing as Dr. Glendon, and the ferocity of the title character stands as one of the spookiest performances of the golden era of horror films. That said, Lon Chaney Jr. was the absolute master of the genre, even though writers of the day kept giving him the same basic lines to repeat *ad nauseum* in THE WOLF MAN, FRANKENSTEIN MEETS THE WOLF MAN, HOUSE OF FRANKENSTEIN, HOUSE OF DRACULA, and ABBOTT AND COSTELLO MEET FRANKENSTEIN. Let's be honest—there are horror savants who put me to shame in the trivia department who still can't tell the difference between one "Tonight, the moon will be full and I'll turn into a wolf" and the next. The next time you're at a convention, walk up to any horror movie historian and directly quote one of the "Beware!" type lines Lon Chaney Jr. spoke in one of those five Universal films. I'll bet you dimes to donuts they'll get that deer in the headlights look and not be able to tell you which movie it's from.

Jack Pierce is the one who really shines, in both WEREWOLF OF LONDON and THE WOLF MAN.







**"Oh, hi doggle. I said we can go for a walk after I'm done on the phooOOAAAAAHH!"**

**Right: The Japanese poster for AN AMERICAN WEREWOLF IN LONDON.**

Let's face it: even though cinema audiences were much more naïve seventy years ago, neither of those movies would have worked if no one bought the fact that the two guys were each going through their own unique brand of hell. Great makeup and good acting sold both films.

The end of that golden era came with ABBOTT AND COSTELLO MEET FRANKENSTEIN. And as much love as I have for that movie (I still think it's the perfect Universal movie for all ages), there will always be a part of me that wishes Lawrence Talbot's Wolf Man wasn't in it. Why? Well, at the end of HOUSE OF DRACULA, Lawrence Talbot—one of the most tortured beings in horror cinema history—was finally able to walk away from this cursed life, into the light of the full moon, and in my heart of hearts, I would have loved for it to have stayed that way. Oh well.

The second golden werewolf era was a tad shorter than the first. It only spans from April 1981 till August 1981, when THE HOWLING and AN AMERICAN WEREWOLF IN LONDON were released, earning 1981 the title 'Year of the Werewolf'. Neither of the movies were anything remotely like their predecessors, as both had a healthy mixture of screams and laughs. Yet each was unique unto itself.

AN AMERICAN WEREWOLF IN LONDON looks every bit like a John Landis movie—a good thing, too, because it was directed by John Landis. Music, nakedness, and gigantic practical effects carnage all play a huge part in making the movie as good as it is. The horror elements add the perfect frosting on the cupcake—or, in this case, fairy cake. If I had to categorize it, I'd say it is a horrific comedy film (as opposed to THE HOWLING, which is a comedic horror film). For me—someone who has never strayed outside of the continental United States—AN AMERICAN WEREWOLF IN LONDON was like a cheap trip to England. I walked away having learned a valuable lesson: I have no earthly idea what moors are, but to this day I stay clear of them. And, really, aren't the best movies the ones in which you learn where *not* to go to get torn to shreds?

THE HOWLING was a much scarier film and certainly a much scarier film-going experience. My friends and I traveled to New York (from Connecticut) so we could catch it early, and I swear there was a guy at the end of our row who looked like Eddie Quist's brother. And each time one of the werewolves were attacking someone, he was pounding his fist on the arm of his seat and whispering, "Get 'em! Get 'em! Go get 'em!" I'm now 55 years old, and it's still the only time I've been



more worried about my own safety than the safety of the victims in the film. But I left the theater feeling that THE HOWLING was a masterpiece, and with more in-jokes than I've ever experienced in a movie theater, a wonderful wink to audiences who love werewolf films. It was also a blast seeing Forry [Ackerman] on the big screen in a relatively big budget movie!

Unfortunately, THE HOWLING had almost as many sequels as FRIDAY THE 13<sup>TH</sup>—each one worse than the last—and they involved everything from killer marsupials to country line dancing. (I kid you not!)

As great as the casts of these two movies were, and as beautifully directed and written as they were, the real stars of AN AMERICAN WEREWOLF IN LONDON and THE HOWLING, respectively, were Rick Baker and Rob Bottin. Never before had transformations from man to beast looked so painful and so real. And although they were both a bit too air-bladder intensive, thirty years later they continue to look considerably better than the CGI transformation stuff that's been coming down the pike for the latter part of the last century.

In my film library, I have pretty much every obscure werewolf film appearance that I could ever want, from Dick Martin in THE MALTESE BIPPY to Michael Landon's nod to his I WAS A TEENAGE WEREWOLF role in the "I Was A Middle-Aged Werewolf" episode of HIGHWAY TO HEAVEN. I have a bunch of Paul Naschy werewolf films, werewolves from Washington, and werewolves on wheels. I love them all. And even though RETURN OF THE VAMPIRE is to werewolf pictures what DEVIL SHIP PIRATES is to yachting films, the movie managed to do something to me that Jack Pierce did to Lon Chaney Jr. so many times...

... it transformed me.





# SILVER BULLET

BY JUSTIN BEAHM

**1**985 could be considered the year of the lycanthrope. Not only did the twelve month full moon lunar cycle extend to a sinister thirteen (two in July), but no fewer than *nine films* involving werewolves or werewolf lore saw the silver screen before 1986 rolled around. Above the sequels (HOWLING II), adventure (SHE), family fare (TEEN WOLF), and even anime (VAMPIRE HUNTER D) stood SILVER BULLET, a picture that, against the backdrop of a small town being terrorized by a bloodthirsty beast, dared to focus on kids dealing with the very adult themes of alcoholism, paralysis, abortion, suicide, and the loss of their security. It was a film that lifted the veil on the darkness that lurks within even the most saintly among us, and begged the question: Are you sure you know your neighbors?

In 1983, Stephen King teamed up with artist Bernie Wrightson at the request of publisher Chris Zavisla to create a werewolf story that would run twelve months as a wall calendar based on the cycle of the moon. The concept evolved into a graphic novel ("novelette" then), and CYCLE OF THE WEREWOLF was born. King was at his peak, his books being optioned for screen before they even hit stores, and CYCLE was soon picked up by legendary producer Dino De Laurentiis. Eventually, Danial Attias, who had served as second

assistant director on ET and TWILIGHT ZONE: THE MOVIE, was tapped to direct. He immediately took to the story of a handicapped boy battling numerous monsters.

"What intrigued me about this story was the issue of disability," Attias explains. "The central character [Marty Coslaw] is a young boy in a wheelchair who has a physical impairment, and I thought it was fascinating how most of the characters in the story could be seen to carry some sort of wound. The most glaring in addition to Marty are Reverend Lowe, who has this shadow side that keeps taking a hold of him, and Uncle Red, who has his wound of alcoholism. I was very intrigued by

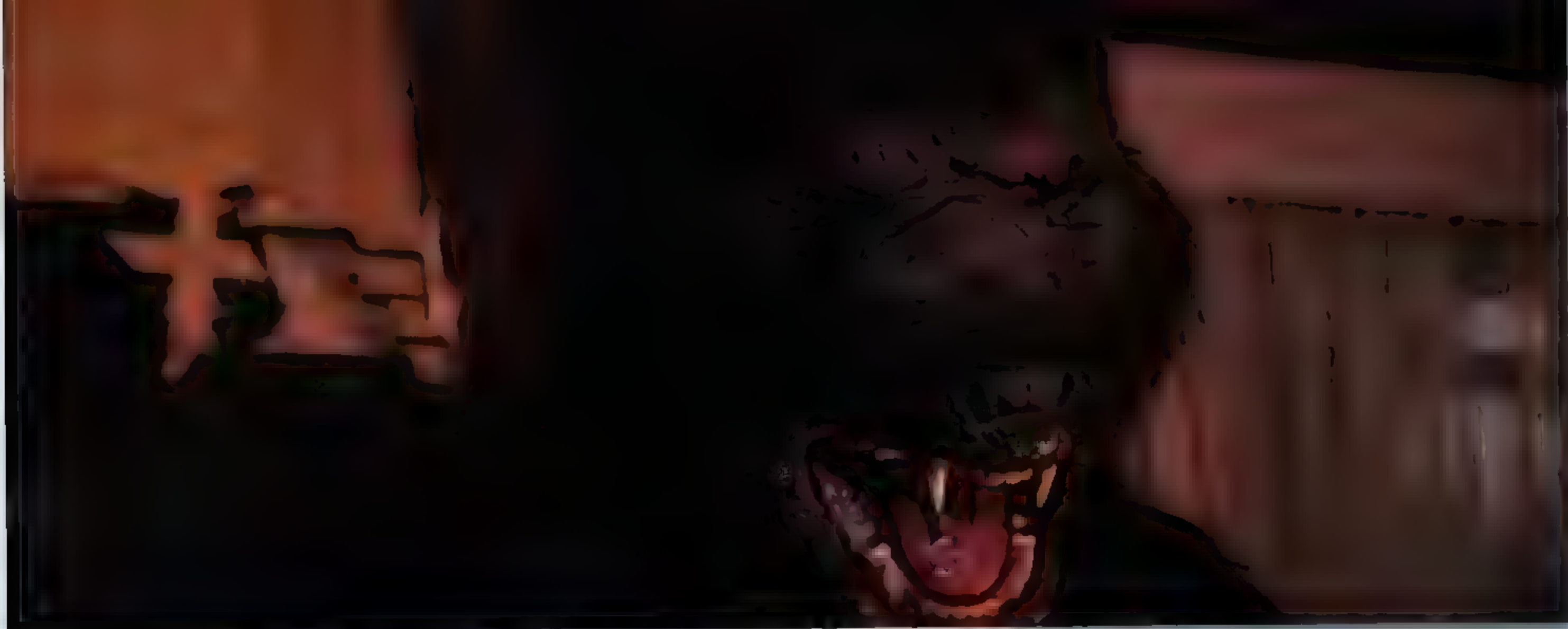
the issue of what it means to have an imperfection."

King wrote the screenplay and worked closely on changes with greenhorn director Attias. "Stephen was extremely willing to make changes if I asked for them," shares the filmmaker. "We basically took the original concept of a story unfolding over twelve months and consolidated it into a period of one month."

The story is that of Marty, played by a pre-LUCAS Corey Haim, who is the paraplegic cross-to-bear for older sister Jane (Megan Follows) and his worrying mother Nan (Robin Groves). When uncle Red (Gary Busey) shows up to spend some time with the family, he bestows a hot-







**SILVER BULLET's werewolf, looking like a hungry man waiting in line at the In 'n' Out Burger, just trying to figure out what (or who) he wants to eat.**

rod motorized wheelchair unto Marty and works hard to prove his new maturity to Nan—just as strange things start to happen around the town of Tarker's Mills. People are dying in horrible ways, and it appears as though an animal is to blame. When Marty unsuspectingly comes face to face with the creature responsible and manages to survive the ordeal, he sets out to uncover the truth behind the killings, or, at the very least, rid Tarker's Mills of its unwelcome scourge.

The dark story was tailor-made for the golden era of splatter, yet Attias saw different potential in the project. "I was really thinking it would work as a PG-13 children's adventure, but Dino was determined to make a hard R-rated film with a character dying brutally every X number of minutes."

Despite his marching orders, the director knew that casting would make or break such a unique project. "The role of Marty

was clearly the most important," Attias says. "The film depended on him. He had to be totally witty, adventurous and able. I saw another film with Corey in it and knew right away that he was the one. We cast him when he was twelve years old, just this adorable kid with so much enthusiasm. In fact, he did the entire shimmy down the drainage pipe scene himself, with no complaints."

After Marty came Uncle Red. "Critical casting," says the director. "I fought for Gary Busey, and I knew he was a fantastic actor from the BUDDY HOLLY STORY. He had this little kid quality that was required. I knew Gary could handle it." While Haim came into the film fresh faced and ready for the world, Busey was at the other end of the spectrum at the time production began (in October of 1984), and wasn't a shoe-in at the start. "He was going through one of his

many very difficult times, had not been cast for a while," shares Attias. "I really fought for him. It was a roll of the dice because he was such a handful, but [the producers] finally allowed me to cast him and he was fantastic."



**Battling werewolves. We call it a fight for survival. Gary Busey calls it an average Tuesday.**



The rest of the cast was filled out by Terry (THE STEPFATHER) O'Quinn as Sheriff Haller and Leon (TRUE GRIT) Russom as Marty's rarely-seen dad Bob. But it was Everett (TWIN PEAKS) McGill's turn as Reverend Lowe that Attias says figured prominently into the final success of the story. "Reverend Lowe has this dark quality in himself and is in the process of dealing with a vast, deep denial. You see it in that crazy scene where he is on the bridge trying to kill Marty, and he is still desperately trying to make himself whole and account for his dark side, trying to wrap it in the language of the Bible. It is totally insane, and that is what makes him so scary. Everett totally went for it, and I really enjoyed him in that role."

And then there was the matter of the werewolf.



"Ultimately, it looked like a bear," confesses Attias. "The werewolf was very late in being designed, and Carlo [Rambaldi] was given very little time or money to work on it. In fact, it was so late that we had already started filming before we had the suit, so we starting shooting scenes without it. I tried to make sure the audience would see it as little as possible."

The coy approach with the monster would prove a challenge, considering the call from the top for more of the bloody stuff. "De Laurentiis insisted that I reshoot things so there was more violence in it. Like the scene where the pregnant girl was killed... he really wanted clips of the claws ripping her flesh and all that, so I could only hide 'the bear' so much."

Scenes of the lynch mob being picked off one-by-one in a foggy swamp, the church full of howling werewolves, and Marty's terrifying late night encounter



**A wolf in priest's clothing. Lester "Lycan" Lowe getting ready for a baptism in blood.**

with his pursuer are memorable, but Attias is particularly proud of how he ended up uncovering the monster. "I was very pleased with the way I revealed the werewolf's identity after Marty shoots it in the eye. I love the sequence where Jane is going around collecting cans, looking for who might be wearing an eye patch, and then we dolly over and make the reveal. You never suspect [the person responsible for the murders] until that moment."

In a nod to Universal make-up man Jack Pierce's work on the groundbreaking, Lon Chaney Jr.-starring WOLF MAN (1941), the final wolf transformation in SILVER BULLET was done by dissolve. The process, a series of stills faded into each other to indicate passing of time and changes to the subject on screen, proved to be just as effective in the 80s as it was in the 40s, and revealed the ultimate humanity beneath the beast.

While the film was released to lukewarm reviews, audiences turned out in support, and the unassuming little film from a first (and only) time director has managed to claw its way into the collective hearts of genre fans the world over, even making one out of the normally horror-shy director. "I was not a genre fan coming into the project, but I am really drawn to things outside my comfort zone because they challenge me. SILVER BULLET challenged me, and it was nice." 🐾

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# LAND OF THE RISING MONSTERS

## "CURSE OF THE CAT CREATURES"

*Shape-shifting Felines of Japanese Cinema*

By August Ragone

Legends and fairytales of shape-shifting beasts such as werewolves have persisted for centuries, across oceans and continents. And while there are variations, specifically, animals taking on human form, no other culture has more deep-rooted folklore than Japan. But unlike the West's *Werewolves* and the East's *Weretigers*, Japanese myths, forged in the indigenous religion of Shinto (Way of the Gods), feature all manner of supernatural creatures, great and small, which are not only sentient, but also take on human form—not the other way around. One of the most fearsome of these, the *Kaibyo* (also known as the *Bakeneko* or *Monster Cat*) could be looked upon as the Japanese equivalent of our *Lycanthropes*. And moreso than any other *Bakemono* or *Yokai* in the colossal and endless pantheon of supernatural creatures of Japanese folklore, the *Kaibyo* is one of the most fascinating, and has been the subject of more films than any of our *Werewolves*—going as far back as 1910's *THE NIGHT CHERRY BLOSSOMS OF SAGA* (Saga-no Yozakura).

Even at the very start of Japanese Cinema, the supernatural was the subject of the nation's first narrative film in 1899, *MAPLE VIEWING* (Momojigari), an adaptation of the famous *Noh* (and later *Kabuki*) play by Kanze Nobumitsu (1450-1516). The drama concerns a samurai who comes to view the maple leaves turning at the beginning of fall, and his deadly encounter with a demon disguised as a beautiful princess. *MAPLE VIEWING* could be categorized into a Japanese genre known as *Kaidan* (Weird Tales), or loosely translated as *Ghost Stories*. Much like the American Western, there have been hundreds of *Kaidan*



GHOST CAT OF THE OKAZAKI UPHEAVAL (1954)





### GHOST CAT OF ARIMA (1953)

*Eiga* (Ghost Story Films) produced in Japan since the Silent Era, virtually untapped by the West, and one of its many sub-genres is the *Ghost Cat* or *Monster Cat*. Many of these tales are variations and retellings of a handful of stories, such as *The Ghost Cat of Saga*, first brought to the screen in *THE NIGHT CHERRY BLOSSOMS OF SAGA* (1910), based on the 1853 *Kabuki* play by Joko Segawa III (1806-1881), *The Story of the Cat Monster of Fair Saga* (Hana Saga Nekomata Zoshi).

The story was inspired by the urban legend that the apparitions of two adulterous lovers, executed in 1590 by the order of Lord Naoshige Nabeshima (1538-1618), had appeared to the local residents. Segawa took the historical backdrop of Nabeshima's conquest of the Ryuzoji Clan's territories, including Saga Castle, and wove in a supernatural yarn of vengeance. Segawa's tale begins with Lord Nabeshima playing a game of Go with Matahichiro Ryuzoji at Saga Castle. When his opponent wins, Nabeshima goes mad and kills the young samurai. Devastated by the murderer's false account, in which Matahichiro lost and attacked Nabeshima, the young samurai's mother cannot bear yet another humiliation to her family's honor, and so she cuts her own throat. Bleeding to death, her favorite cat, Tama, licks up her mistress' blood thus ingesting her rage—and the supernaturally charged feline sets upon a path of revenge. Many of the over 100 *Kaibyo* films produced in the last century (not including television adaptations) are based on this story, or from unrelated *Kaidan* tales of retribution from beyond the grave.

There are several types of these creatures, including the *Bakeneko* and

the *Nekotama*, but the most common featured in films are the *Kaibyo*. So, what are these *Kaibyo* exactly? In Japanese folklore, cats already seem to possess some supernatural presence, and act as a conduit for the furious spirits of those done wrong (women more often than not). Sometimes, they appear as an ordinary feline—which can change into monstrous proportions to attack their victims. Generally, they infiltrate the family of their victims, mimicking the physical resemblance of the matriarch (upon whom they feed), and pick off every member of the house (even those completely innocent of the crimes), while savoring the perpetrator for last. The creatures are generally revealed when they manifest feline characteristics, including

facial features such as ears, fangs, paws, and tails. Only when the truth of the crime is exposed and the villain killed (by the creature or someone avenging the victims' honor) do the spirits of those done wrong leave the feline host to rest in peace.

Every monster needs a pretty face, much like Simone Simon in Jacques Tourneur's *CAT PEOPLE* (1942), but there were two notable and prolific actresses who, during points in their careers, became well known—and much-beloved above all others—for specializing in portraying these monstrous *Werecats* on the silver screen.

The first was Sumiko Suzuki (1904-1985) who started her acting career in 1921, and in 1930, went to appear on



### This kitty still has her claws in 1954's GHOST CAT OF THE OKAZAKI UPHEAVAL



Broadway (billed as “Sumiko Susuki”) in a stage adaptation of *The Story of the Cat Monster of Fair Saga*, “Koi-no Yozakura” (Passion of the Night Cherry Blossoms). She soon became associated with these supernatural tales and appeared in several *Kaibyo* roles, first in the 1937 Shigeru Kifuji production of *THE LEGEND OF THE MONSTER CAT OF SAGA* (Saga Kaibyo Den) and, in her last film in the role, 1958’s *GHOST CAT OF THE CLOCKWORK CEILING* (Kaibyo Karakuri Tenjo), directed by Kinnosuke Fukuda. Her 1938 vehicle, *THE GHOST CAT AND THE MYSTERIOUS SHAMISEN* (Kaibyo Nazo-no Shamisen, 1938), directed by Kiyohiko Ushihara, was recently screened in the UK on November 8, 2011, as a selection of the 25<sup>th</sup> Leeds International Film Festival.

But in Japan, the actress most associated with the role is Takako Irie (1911-1995), one of the biggest stars of the pre-war era. A former Miss Nippon, Irie began acting in 1927, appeared in over 160 feature films during her long career, starred in Kenji Mizoguchi’s *THE WATER MAGICIAN* (Taki-no Shiraito, 1933), and even founded her own production company. Irie’s first foray into the *Kaibyo* films was in the 1953 production of *THE GHOST OF SAGA MANSION* (Kaidan Saga Yashiki), directed by Ryohei Arai, which was shot back-to-back with Arai’s follow-up with Irie, *GHOST CAT OF ARIMA PALACE* (Kaibyo Arima Goten), and released only three months apart. Her other *Kaibyo* films include



**A man about to make a very poor (and final) decision in 1968’s GHOST CAT OF THE CURSED MARSH.**

Bin Kado’s *GHOST CAT OF THE OKAZAKI UPHEAVAL* (Kaibyo Okazaki Sodo, 1954), *GHOST CAT AT THE DEVIL’S CROSSROAD* (Kaibyo Ouma-ga-tsuji, 1954), and Kado’s *GHOST CAT OF THE 53 WAY STATIONS* (Kaibyo Gojusan-tsuji, 1956). She reprised the creature for Nobuhiko Obayashi, the director of *HOUSE* (Hausu, 1977), in the 1938 made-for-television movie, *THE ELEGANT CAT’S GHOST* (revised and released theatrically in 1998). Both actresses have been featured in films directed by Akira Kurosawa.

Unfortunately, while there have been scores of films produced about the *Kaibyo*, the vast majority of those produced before the 1930s, with few exceptions, have been lost. However, the opposite is true for those films produced in the post-war years. Besides the aforementioned films starring Missus Suzuki and Irie, there are a number of very outstanding post-war films of this sub-genre, which are highly regarded in the annals of the Japanese Horror Cinema. Here are three exceptional titles, one of which has just been issued on Blu-ray in North America.

First and foremost is *BLACK CAT MANSION* (Bourei Kaibyo Yashiki, 1958), directed by Nobuo Nakagawa (1905-1984), the Japanese Master of Horror. The color production combines the classic *The Story of the Cat Monster of Fair Saga* with that of *Ghost Cat & The Red Wall* (Akakabe Myojin Kaibyo Kidan, 1918)—wherein the murdered victim is sealed behind a wall, and the killer begins to see a red stain begin to grow through—and adds a modern-day prologue and epilogue shot in Mario Bava-esque Black & White. While the film probably won’t scare anyone by today’s standards, it is still quite a unique entry—for both the combination of stories and the aforementioned bookends. This title is reportedly under license to Janus Films, which also released Nakagawa’s delirious *JIGOKU* (1960) on DVD through The Criterion Collection.

Tokuzo Tanaka’s *THE HAUNTED CASTLE* (Hiroku Kaibyo Den, 1969) is a lavishly produced variation on *The Story of the Cat Monster of Fair Saga* as its foundation, with plot conventions from several other *Kaidan* stories for good measure. The narrative follows a brave samurai (played by Kojiro Hongo, who also starred in the *Kaidan Eiga* *THE BRIDE FROM HADES*), who attempts to hunt down the creature, while he secretly investigates his own lord, Nabeshima, for the murder of a blind Monk. While the film follows the old conventions, it adds several layers, and



**GHOST CAT OF OTAMA POND (1960)**






### HAUNTED CASTLE (1969)

holds the viewer from beginning to end—which is atypical among the rest of the screen adaptations, and is all the more successful for it. Unfortunately, this film is not available in North America, but was released on Japanese DVD in 2004.

Last, but not least, we have the mesmerizing KURONEKO or, THE BLACK CAT (Nabu-no-naka-no Kuroneko, 1968), a beautiful masterpiece directed by Kaneto Shindo, who brought the unforgettable and unsettling ONIBABA (1964) to the screen. This variation on the theme finds a samurai's mother and wife, raped and killed by those fleeing the battlefield, reincarnated into avenging cat creatures. They begin to stalk the gate to the town and lure their murderers, who are now important samurai, one by one, into their snare. When an honorable samurai is charged with dispatching the cat creatures he begins to find them strangely familiar. The atmospheric KURONEKO (shot in stunning black & white) was theatrically released by Janus Films in October 2010 and was issued on Blu-ray by The Criterion Collection in October 2011.

For those curious about what Japanese Horror Cinema has to offer beyond what we've been force-fed in the US, you might want to give this long-lived (nine lives, don'tcha know?) and traditional sub-genre a try. But, watch out—these pretty cat creatures haven't been de-clawed. 

August Ragone is the author of *Eiji Tsuburaya: Master of Monsters* (Chronicle Books) and maintains "The Good, The Bad, and Godzilla" at <http://augustragone.blogspot.com>

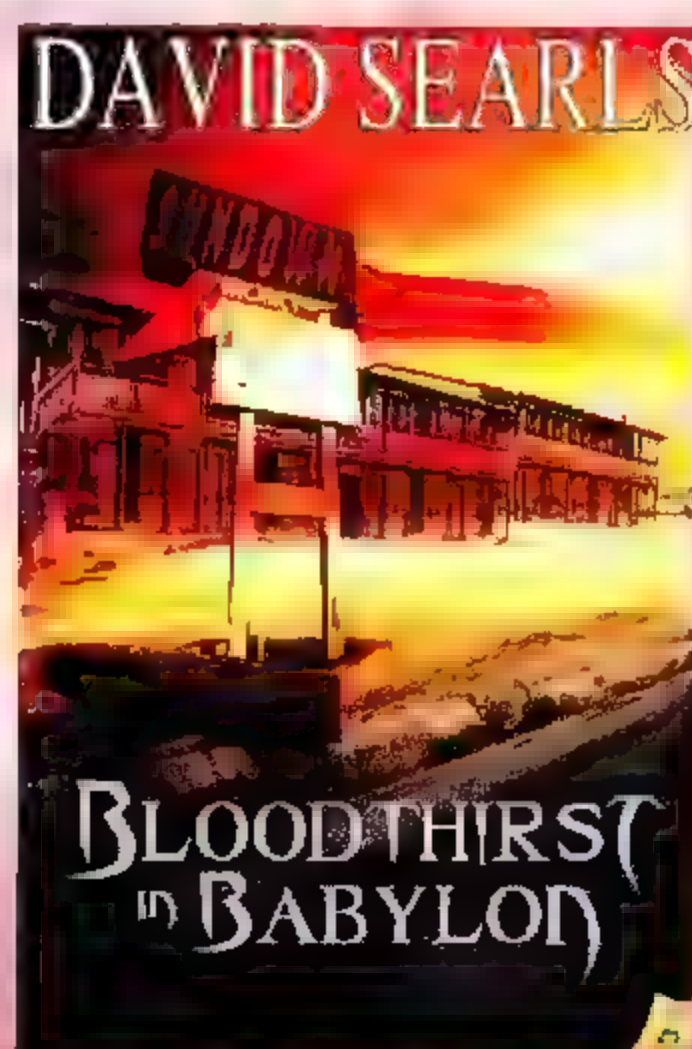
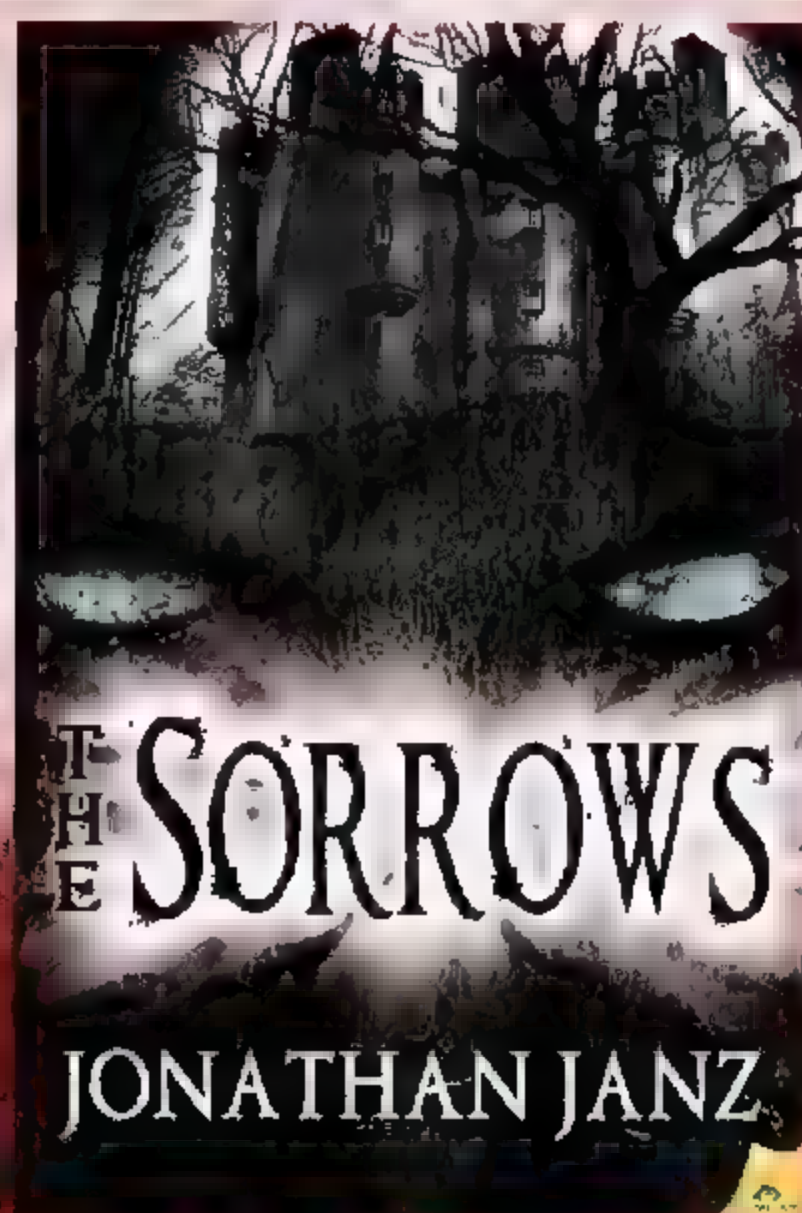
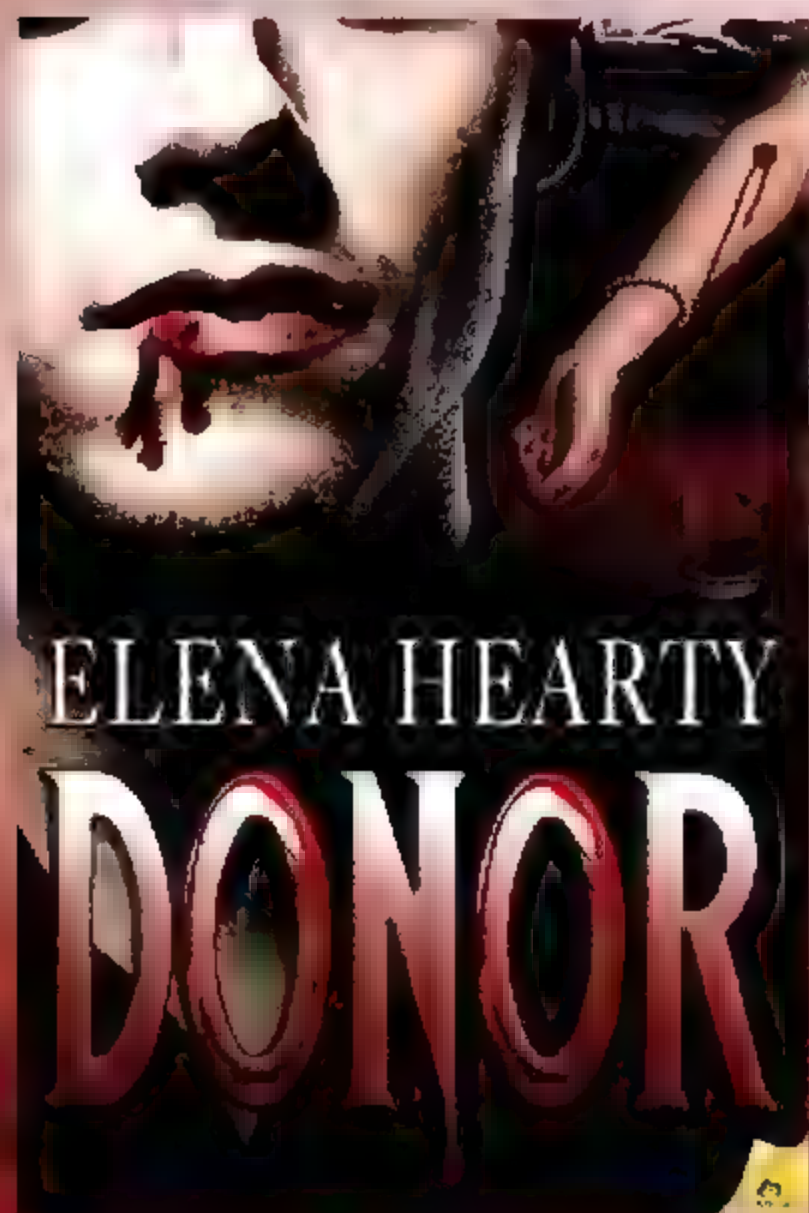






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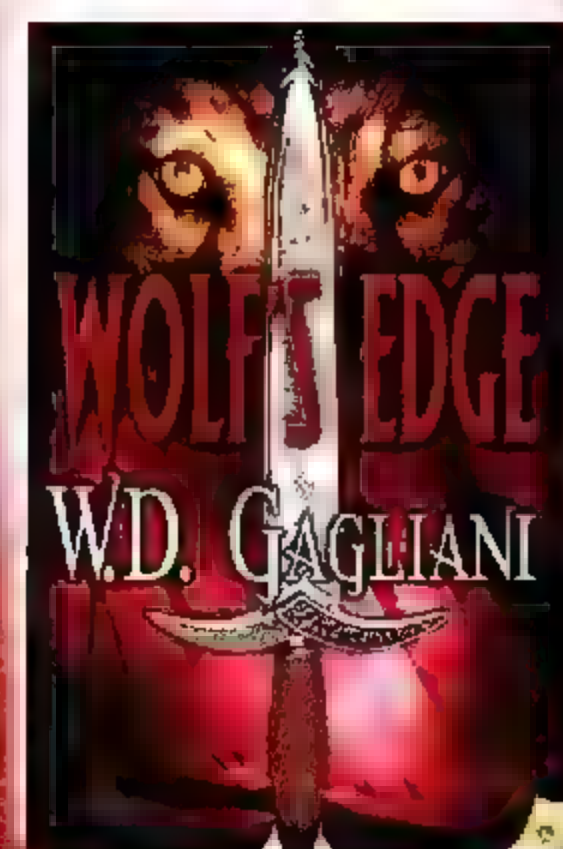
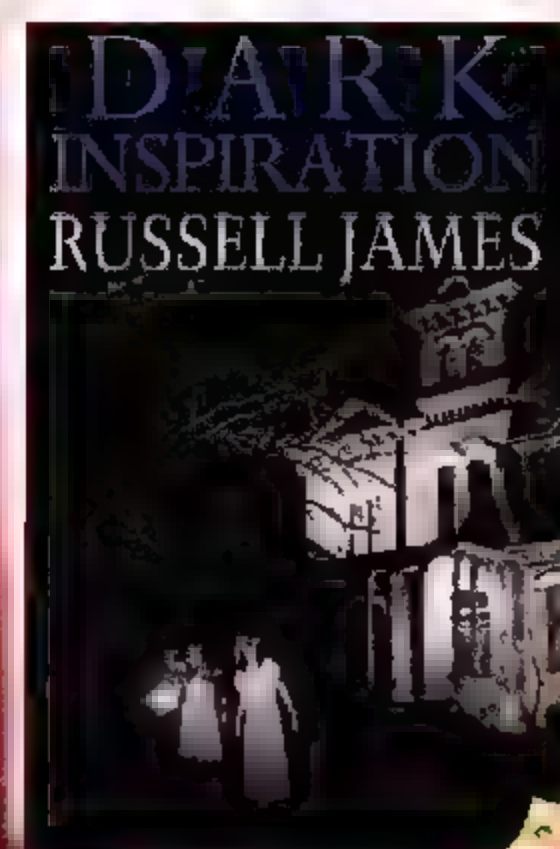
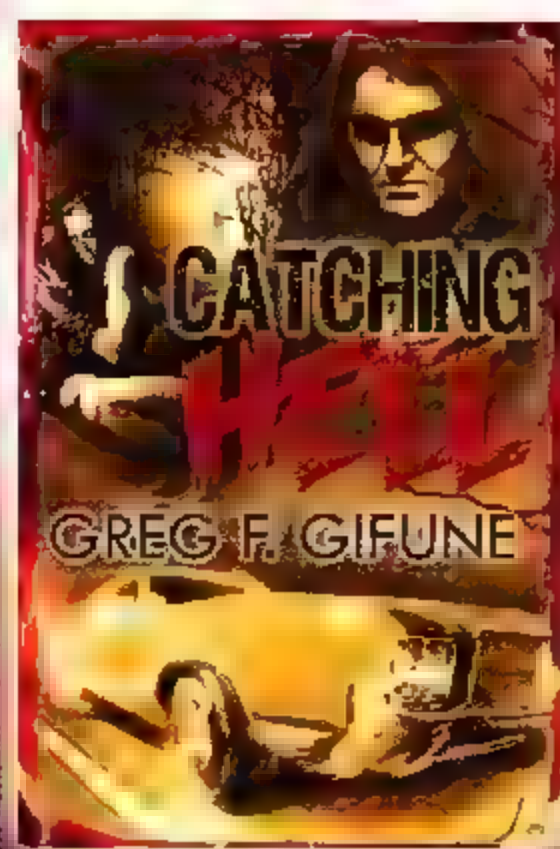
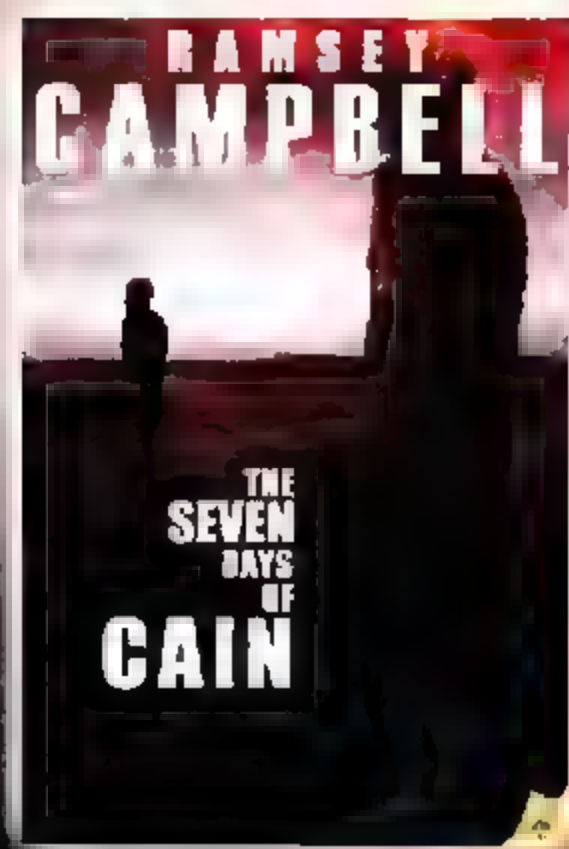
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# THE WOLF MAN COMETH!!

Rick Baker  
©





**BUGGIN' OUT:** Rick prepares Vincent D'Onofrio for his transformation into Edgar, the giant cockroach in *MEN IN BLACK* (Oscar #5, for those keeping score)

## RICK BAKER

**R**ICK BAKER MAY BE BEST KNOWN FOR HIS MONSTROUS CREATIONS. BUT ASIDE FROM BEING THE FOREMOST "MONSTER MAKER" IN HOLLYWOOD, HE IS ALSO A PIONEER IN HOW MAKEUP EFFECTS HAVE EVOLVED. WHILE ALWAYS WORKING TO PERFECT AND STREAMLINE HIS PRACTICAL MAKEUP SKILLS, HE HAS BEEN AT THE FOREFRONT OF THE DIGITAL REVOLUTION, USING COMPUTER TECHNOLOGY TO ENHANCE THE PRACTICAL MAKEUP PROCESS. HERE, HE TALKS WITH *FM* ABOUT THE BALANCE HE TRIES TO STRIKE BETWEEN THE TWO ELEMENTS AND HOW HE SEES THE FUTURE UNFOLDING. BUT FIRST, HE REMINISCES ABOUT HIS OVER TWO-DECADES LONG RELATIONSHIP WITH EDDIE MURPHY — A RELATIONSHIP THAT HAS GARNERED HIM 4 OSCAR NOMINATIONS AND 1 WIN, AND HAS ALLOWED HIM TO SHOW THAT SOME OF THE GREATEST SKILL IN MAKEUP EFFECTS ISN'T JUST IN MAKING MONSTERS, BUT IN MAKING REGULAR, EVERYDAY PEOPLE YOU'D NEVER KNOW WERE IN MAKEUP SHOULD YOU BUMP INTO THEM ON THE STREET.



### On *COMING TO AMERICA* and his relationship with Eddie Murphy:

When I was first approached to do *COMING TO AMERICA*, I was in England finishing *GORILLAS IN THE MIST*—we had already done the Africa portion—when I got a call from Landis. He says, "I'm doing this film with Eddie Murphy and he's going to be playing a bunch of characters and one of them is this old Jewish guy and I don't have any money and I want you to do it and you've got to do this and we're gonna start real soon!"

So I came back and started my long relationship with Eddie. The problem was that Eddie wasn't really available to us for tests. I said, "I need to test this makeup. The first day we put the makeup on can't be the first day we film." The first thing we got Eddie for





**Rick Baker's ZBrush rendering of Benicio's Werewolf Transformation.**

was a life mask. The first thing John said to me was that Eddie comes with an army of people. It was a traveling party. I had to take a life mask of Eddie in the middle of this party. I get him in the chair and I do the back of his head. I go to mix up the materials—which you don't have a lot of time to wait for—and I look back and Eddie has completely pulled out of the back of the mask and he's telling a joke to Arsenio Hall and some of the other people that were there. So I kind of shove him back in the head and manage to finish it up.

So I tell John that I can't do these makeups in the middle of a party and I really need Eddie by himself. And John says, "I'm not gonna tell him. You tell him!" So I called up Eddie and I said, "I need you to be still. I need you in a room by yourself." And he said, "OK." So he came to the shop and I started making him up as the old Jewish man; there were fifteen or sixteen pieces. I put a cheek on him and right away I noticed that I was getting something from him that I didn't normally get from other actors. Eddie would look at it in the mirror and start moving his face around to see what the face would do. And every piece I would put on he would play with it, try it out. With so many actors they're afraid to move, afraid that the pieces would fall off. But Eddie really took the time to see what his new face could do.

And when I had finished he said to me, "I can't believe how real this looks. I didn't expect it to look like this. The old Jewish man that I do is sort of a stereotype. Do you mind if I have one of my guys come in and improvise a scene with him?" So I videotaped it, which I like to do so I can look at the makeup later with fresh

eyes. And Eddie improvised this scene that was really touching about an old Jewish man that had been beaten up, really serious acting. And I just fell in love with this guy. He enjoyed being made up and being someone else, and taking advantage of what he could do with the makeups.

We got some great footage of him in the makeup that got to the studio execs and they said, "It doesn't look like Eddie Murphy. Why do we have Eddie Murphy if you can't tell it's Eddie Murphy?" So I actually had to change some of the makeups to make it look more like Eddie.

One of the things that really pleased me about that—and







**The apple didn't fall far from the tree. Anthony Hopkins as the elder Talbot. . .and he thinks you look delicious!**



**Benicio del Toro doing a little research to help "get into" character.**

again, this is the foam rubber days before we had transluscents and silicones—Dick Smith saw the film and didn't know until he saw the credits that that was a person in a makeup. And I kind of thought that if I could fool Dick Smith then I could die a happy man. [Laughs]

### **On Digital vs. Practical Makeup Effects:**

I learned a lot from FAMOUS MONSTERS. One thing I learned was that, as much as I wanted to be Jack Pierce, I didn't want to make the same mistakes that Jack Pierce made. Jack was still doing out-of-the-kit, construction kinds of makeups at the time when

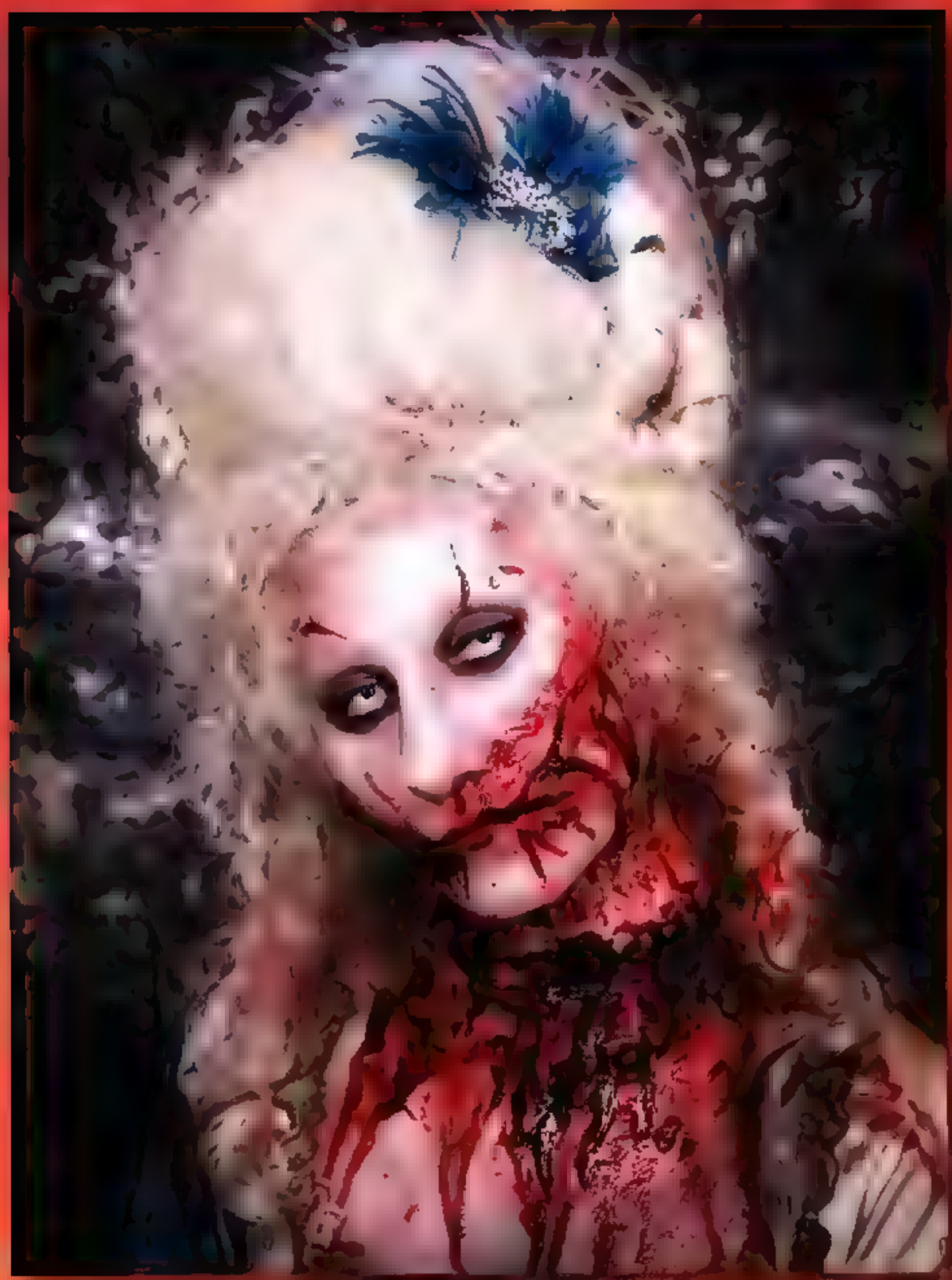
others were doing foam latex, which was faster and more flexible and easier for the people to wear. He was kind of stuck in this rut of not progressing with the times. And he ended up getting booted out of Universal and becoming very bitter about it, as rightly he should have been because he pretty much saved that studio.

So I said to myself that if I'm going to do this I'm going to change with the times. I've always tried to find something new and better and come up with a way. Now, makeup effects is kind of accepted by makeup artists. But when I was starting out we were called "Lab Men" and it was kind of a put-down. The straight makeup people didn't like the Lab Men because we were messier. But my thought was that we could do all the things the straight makeup people could plus things they couldn't do. I saw it as the evolution of makeup.

My whole career was trying to find a better material or a better way to do something. It's finding every trick in the book for trying to fool people and achieve the makeup. I'm still always looking for new ways. When computers started happening I thought that I needed to learn this stuff, twenty-two years ago when the Mac was a little box. I had no idea how to turn the computer on. I wondered if there was a way to draw on a computer and I ended up getting Photoshop 1.0, and got a little tablet I could draw with and it was love at first sight. Well, I loved it until it crashed and I lost everything. But I learned to save as I went along. [Laughs]

I call it "No Fear" painting. The paint is always dry. The paint is always wet. You can change it as much as you want, go back to what you did before. Back when I would paint traditionally, for those that have seen the MAKING OF THRILLER you see me doing all these sequential acetate paintings. I'd paint something and the reason I started doing that isn't just because I was thinking





**The Fabulous Baker Girls: No one is safe from Rick Baker's makeup mayhem, not even his own two daughters.**



about transformations, but also because the painting didn't look exactly like what I had in my head. So I'd have to ask myself, "Do I change this painting and potentially screw up what's a good painting?" I actually thought that if I put a piece of acetate over the original I could paint the changes onto that and still have the one underneath. With Photoshop you could that. I could do and try anything I wanted and not have to worry about messing up something. What ended up happening was I'd do several versions of a painting and take the part I like with this one and paste it on to that one. With the computer I can go back to the first paintings I did twenty-two years ago and make changes. It's a great way to work.

And from there I wanted to learn computer modeling. But the idea of taking these points and polygons and creating something organic out of them wasn't happening for me. I still had some fun with it, but it was just not for me. Then I found out about this program called ZBrush. It was designed by this guy who was an artist and a programmer. It was much more like real world sculpting for me. It wasn't points and polygons, it was digital clay. And I saw it as a valuable design tool. When I would paint in Photoshop I'd do several paintings: a front view, a side view, and a back view. In ZBrush I had a 3D model that I could rotate. I could paint it. I could light it. It's like "No Fear" sculpting. I really like working digitally. I'm very happy with my monster company like it is, using the digital for the design work. It's a great tool and a way to do things you can't do with practical makeups.

I've always been frustrated by the limitations of makeups. If someone has a big nose you can only add to it, you can't make it smaller. In the computer, you can do that. I wanted to do it on *THE WOLF MAN*. I wanted to do what I had done in *AMERICAN WEREWOLF*, as far as the transformation goes, and do a state-of-

the-art transformation using all the different techniques: computer generated, makeup effects, makeup mix and match and do some stuff that I thought would have been really, really cool. Unfortunately, they did it all on the computer.

There's been a lot of digital backlash that's been happening and it's not necessarily fair. There are plenty of things we can't do in the real world. What I object to is when there's something we can do perfectly well in the rubber world and they don't, or they don't want to take the time. The biggest problem with digital is that it's geared towards sloppy filmmaking. There's this "fix it in post" attitude that prevails now. Somehow the post budget becomes a whole separate thing and they're digitally painting out things they could have just moved. It leads to sloppy filmmaking and people don't plan things out enough.

One of the things that makeup effects changed is that films started being made that became a little bit bigger films and gave people a little more time. When *AMERICAN WEREWOLF* came along I told John I needed time. So he gave me more time and more money than I'd ever been given before. After that I started getting scripts with all this crazy stuff in it and wondering how the heck I was gonna do it. But they started giving us time and money to figure things out. I had films where I had a year of pre-production time. Those times are gone and digitally, the "fix it in post" attitude prevails and they don't even make a plan. They just go right into production and worry about the effects later, which is really too bad.





# Dave Elsey

**I**N 2010, DAVE ELSEY WAS TASKED WITH ONE OF THE MOST INCREDIBLE, AND AT THE SAME TIME DAUNTING, SCENARIOS A MONSTER KID COULD IMAGINE: TEAM WITH THE LEGENDARY RICK BAKER TO BRING ONE OF HORROR'S MOST ICONIC CREATURES BACK TO LIFE. WE ALL KNOW THAT THE PAIR EARNED THEMSELVES A NICE SET OF OSCARS FOR THEIR WORK. BUT WHAT WAS IT LIKE FOR TWO MONSTER KIDS WHO GREW UP THOUSANDS OF MILES APART TO WORK TOGETHER IN RE-IMAGINING A CHARACTER THAT PLAYED SUCH A MASSIVE ROLE IN SHAPING THEIR LIVES AND CAREERS? FM SAT DOWN WITH MR. ELSEY TO FIND OUT EXACTLY THAT. THIS IS HIS STORY. . .

**Famous Monsters.** Was there a moment for you where you decided that this could be more than just a hobby, that this could be your life, that this was what you wanted to do?

**Dave Elsey.** Yeah. I think that happened really early on. Sort of like 8 or 9, something like that. I looked at that stuff and just thought, "This is what I want to do for the rest of my life." I couldn't see anything else that I wanted to do more. The trouble is I didn't know how to do it and unlike now—now there's school and information and the internet—it was really difficult to research this stuff, so the way I researched it was I literally went through magazines and things with a magnifying glass and tried to read what was on people's shelves, you know the makeup guys, you'd see pictures of somebody in a workshop and I'd go on their shelves trying to figure out what how they did things. I remember spending maybe a week I think trying to whisk up liquid latex and talcum powder because I knew about foam latex—had no idea where to get it or how to make it—but I'd seen latex and talcum powder on a bench together. Somehow they're connected, so I was there with an egg whisk trying to make foam latex and stuff and failing.

**FM.** That seems to be a consistent theme, for people like yourself who kind of set the benchmark for visual effects. There wasn't formal training; it was really a trial and error process. Not just in technique, but in the combination of the materials. You'd just have to sit there and basically find a thousand ways not to make a lightbulb.



DE. Yeah, you'd do it wrong. And you'd do it wrong over and over and over again, but by doing that—that's always the best way to learn. There's a wonderful feeling of experimentation that was connected to this sort of being like a mad scientist thing that also appealed to most monster makers and filmmakers. Looking back, I don't know how I figured it out. I do remember an occasion where I tried take a life cast of myself for the first time; I'd never done it before and I couldn't find anybody else who was interested to help me, so I figured I'd have to do it on myself. I remember I waited until my mom and dad went out and I put a blanket on the floor and I had like plaster of paris and vaseline and various bits all in bowls and some water all around me so I knew where it was with my eyes closed, because I knew I would have to cover my eyes up at some point. And I mixed it all up and I sort of put it on my face and kind of tried to build it up and I was sittin there waiting for it to go off, and it was getting hot, it had set, and it was plaster —plaster of paris that I had put on my face. And I heard the key go in the door and I knew that my parents were back and I'm just sittin there with a plaster cast on my face all by myself. So I scrambled to get it off and it was stuck and I remember pulling my eyebrows and all my eyelashes came with it. So I was a kid with no eyebrows for weeks at a time. That wasn't the only time that I did that, either.

FM. Let's fast forward to THE WOLFMAN. How was it that you came onto the project?

DE. Rick and I never thought that we would ever work together on anything. But we both like makeup and we're friends and every time I used to hang out with Rick we'd talk about monsters. And then one day we were in Rick's garden and I said "Have you heard that they're making a Wolfman movie?" and Rick, who's usually very laid back, went, "What do you know about that?!" And I said, "Well, I just read like a piece that says that they're making it and I heard Benecio del Toro's gonna be in it. And I know somebody that read the script—while I haven't read it—and they say that it's a good script." And he's like, "Oh. I really want to do that." Eventually Rick emailed me and said, "Oh, they've asked me." And it's like, "Great, way to go Rick. You're the person who should be doing it." And that was it. And I didn't really think I'd be involved. But I was living in Australia at the time, so I couldn't have been farther away from London, from England, and in fact



**From werewolves to X-MEN: FIRST CLASS good guy, Beast, Dave shows that his makeup skills have made him one of Hollywood's premier "hair stylists".**

when Rick asked me to work on it I was in New Zealand because I'd just done a movie called BLACK SHEEP which was about werewolf sheep. And the reason I took that film on was "I'm sick to death. No one's ever going to ask me to do a good self picture" and I wanted to do transformations and things. And my friend Richard Taylor who runs WETA over there called me that day. I was over in New Zealand. I had come over for the premiere of that movie and Rick emailed me and said "Would you be willing to move back to England and do a bit of work for us?" "Yes!" Rick's





idea was that he was going to basically design the whole thing and work out how things were going to be done and that he was going to come and go so that he wasn't just trapped in, as he has been in the past on things like GREYSTOKE and AMERICAN WEREWOLF IN LONDON. He was going to kind of come over and do some work and then go back for a couple of weeks and then back again. And he wanted me to be the guy who was there permanently and made sure that everything got built and did the makeup every day and all that sort of stuff. And it worked out pretty good.

**FM.** Did you have any apprehensions about going to do the Wolfman, knowing that it was one of the most iconic Universal horror flicks?

**DE.** I was sort of horrified. Genuinely, genuinely horrified that Rick had asked me because now I had to work with Rick. We were great friends and I thought what if we fall out? What if we don't get on? What if he doesn't like the way I stick rubber to people? What if we screw up the Wolfman? There was a lot to lose by doing the Wolfman and actually despite all the difficulties, and there were many, Rick and I had some good times on that. We enjoyed doing the Wolfman and I think it shows. I think it's one of the things that comes across in the movie, you know, better than some of the other aspects.

**FM.** Now, what was your thought process when trying to approach re-imagining the Wolfman?

**DE.** Well we knew that we wanted it to be a guy in makeup. That was a really important thing. And we thought that there were things that we could augment and do that would be cool with CG. Now, one of our big goals was to overlap our department with the CG department much more than you've seen on other movies. And unfortunately we didn't get to do that in the way that we wanted to do it. But we definitely, definitely wanted it to be a man in makeup. We had Anthony Hopkins and we had Benicio del Toro, who are two of the best actors in the world, and we were like, "Imagine how cool it would be to have them in werewolf

**Benicio Wolfs-out to the fullest (left) and gets a little inspiration from a certain monster magazine as Mr. Elsey works his makeup magic.**





makeups and actually on set. It's like a dream come true." We also are so in love with the original movie, the pair of us, it influenced both of us so much and werewolves are such an important part of what excites me about makeup effects and things, and always have. We wanted to make what was old new again, that was kind of our goal. And some of the people that worked on the film were not into that idea at all. And that became a battle, I mean there was talk of werewolves with no hair. There was talk of werewolves wearing suits, walking around, Victorian clothes, frock coats, cravats and things. And we're saying, "This is the Wolfman. We really, really want to pay tribute to the Wolfman; we want to give it a good start."

**FM.** Now with actors like Benecio Del Toro and Anthony Hopkins, they seem like they're actors that love to challenge themselves, and I know that the makeups were pretty intense builds. Did they enjoy getting into the characters, getting into the costumes and having all the builds put on them?

**DE.** They were definitely into the idea of being in the makeup. Benicio del Toro wanted to be the Wolfman. In fact, he said to us at one point, he said "I'm more interested in the Wolfman than in Lawrence Talbot. That's why I wanted to do the film." and Anthony Hopkins is a professional and loves makeup, just really enjoys it. Neither of them ever complained about being in the makeup, and it was a big makeup to put on an actor of that stature. Suits, feet, hands, everything.

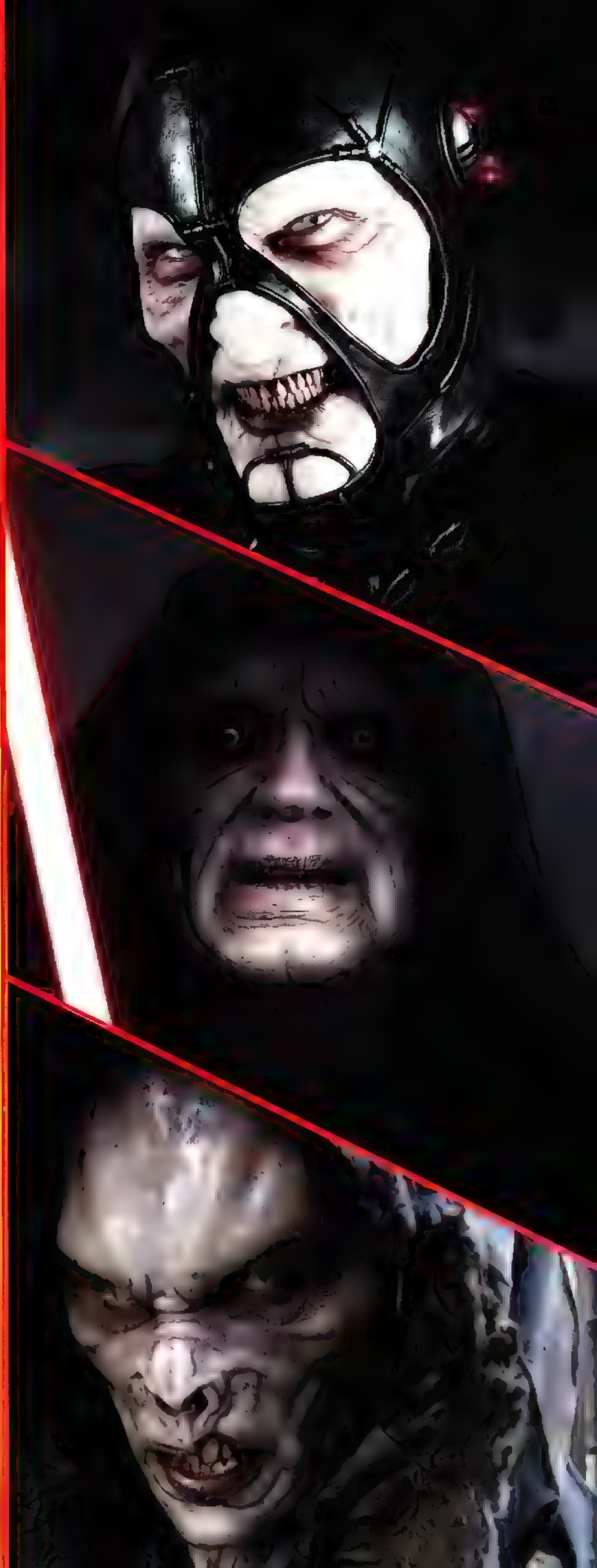
**FM.** So do you feel that you and Rick had a very good working relationship? You guys, as friends, really came together and complimented each other well.

**DE.** Yeah, I like to think so. Rick would say something funny. We did, we did. We had fun. There were moments when we would literally nudge each other on set and we were like so excited that we were on the Wolfman. And there very first time we had the Wolfman on set, there was a full moon! We were like this is such a good thing! This is so cool! The werewolf, we've got it here for the first time and there's a full moon as well! And that was the gypsy camp. And we loved working here. I'm surprised at how well we did work together, because we did stick on the makeup everyday between us. And we didn't bump into each other as much as you might think and we both kind of enjoyed the process. And I learned a lot from Rick. Because Rick's just on another level from every other makeup artist that I've ever worked with. The things he knows, the things he's done. Just some of his methods, they're just so interesting and unusual. And nobody's better at doing hair than he is.

**FM.** You bring up a good point. People like you, people like Rick, people that do this at a high level, the one thing they all seem to have in common is a voracious appetite for knowledge. At no point do you think, I know enough and I'm a master at what I do. It's always, what's next? What else can I learn?

**DE.** Absolutely. I mean that's the kind of Dick Smith thing. Just always, always keep your eyes open and try to be better every time you do something, try something new. Rick's definitely done that in his career. And I've certainly tried to do that in my career. 🐾

**A bit of Mr. Elsey's handiwork (from top):  
Scorpius from FARSCAPE (Bruce Spence),  
The Supreme Chancellor Palpatine from REVENGE  
OF THE SITH (Ian McDiarmid),  
THE BEAST (Duncan Young)**









# MONSTER MASTER CLASS

WITH DAVE ELSEY

**F**amous Monsters must know me pretty well. I've always had a soft spot for Werewolves.

I once had great fun on a movie called *BLACK SHEEP*, which was about Werewolf Sheep, because I was starting to think I would never get the chance to do a really great Werewolf! Little did I know I would one day win an Oscar with my pal Rick Baker for the makeup work on Benicio del Toro and Anthony Hopkins for Universal's *THE WOLFMAN*! I don't have to tell the readers of this magazine that Rick is a werewolf expert, having created one of the best werewolves in Cinema history on *AN AMERICAN WEREWOLF IN LONDON*. Like James Bond, nobody does it better than him.

Among my favourite Werewolf movies (and I have a lot) is Universal's badly undervalued *WEREWOLF OF LONDON*, which was made in 1935. Some of the original design features of this makeup remain strikingly effective. This may have something to do with the fact that the mold was anything but set for Werewolf movies when the movie was made, and it predates *THE WOLF MAN* by six years.

The makeup is very streamlined in *WEREWOLF OF*

*LONDON*. To be honest, its star, Henry Hull, had no time for what he considered to be Jack Pierce's laborious makeup procedures, and wanted something that could be done fairly quickly and didn't cover his good looks too much.

I can only imagine how annoyed the famously prickly Mr. Pierce must have been when he heard of this, and yet (true to form) Pierce delivered a makeup that was iconic and cool in its own right.

The relative simplicity also makes this makeup a great one to emulate without making expensive appliances, etc. As Pierce so often proved, simple doesn't have to mean boring. Simple can be terrifyingly spectacular!

And so, for this makeup demonstration, I wanted to create a look that pays tribute to Pierce's groundbreaking makeup. And maybe add a couple of modern tweaks, too.

The only problem I faced was how to do this without the right amount of fog-shrouded atmosphere.

I don't know if you've noticed this, but many of the best Werewolf movies take place in the badly-lit streets of England's capital city. So that's where I created this monster makeup, on one autumnal evening in London.

## FOR THIS CREATION YOU WILL NEED

1. Pros-Aide glue
2. Cabosil (Fumed Silica) or Thickend Pros-Aide (Cabopatch or Bondo)
3. Spirit gum
4. Spirit gum remover
5. Crepe hair/wool (A selection of colors to match your victim's hair, plus a grey shade to use as a highlight)
6. Paper cups with lids
7. Tongue depressors (From a hobby shop) or just plastic spoons
8. Latex
9. Artist's Paint brushes
10. Translucent powder, or just Talcum Powder
11. Fake teeth. I used an excellent brand called Werewolf fangs made by Billy Bob. Available from <http://www.billybobteeth-direct.co.uk/>
12. Contact lenses (optional). I use some cool red ones from FX eyes. Available from <http://www.fxeyes.com/>
13. Cotton buds
14. False fingernails (If you are going to show the hands)
15. Proclean
16. Hair gel
17. KY Jelly
18. Rubber mask Grease Paint
19. 'Grunge' Skin Illustrator Professional makeup pallet, and skin illustrator activator
20. A water Spritzer
21. Scissors
22. A fine tooth comb
23. Mascara Wand



# PREPARATION

**T**he most important aspect of this makeup is the hair. Learning to lay hair is a real skill and it's good to practice this before you launch in and try this makeup. It takes patience, and you have to work cleanly. An old makeup man's trick to learn and practice sounds a little eccentric, but it works really well if you can't find a willing subject to practice on. Simply roll up your pants, and practice laying a moustache or a beard on your own knee. Yep, try it, it works!

Now, I don't have room to fully cover hair-laying here as it would be very easy to write ten pages on the subject and still not explain every technique, but you can find an excellent guide in **DICK SMITH'S DO-IT-YOURSELF MONSTER MAKEUP HANDBOOK**, and I highly recommend you invest in this book for other cool makeup ideas. I've had this book in my library since I was a kid, and I still have fun re-reading it!

Basically, you lay hair like this: buy about three or four packs of crepe hair in a color that approximately matches the subject's hair; it comes in every shade. When you first open the hair it is braided. Unravel it and you will need to pull it slowly under a steam iron, to stretch and straighten it out. Another way to straighten it is to hold it carefully over the steam from a boiling kettle, but be careful as you can easily burn yourself!

Perhaps the easiest method is to wet the hair thoroughly and then peg it onto a washing line with a weight tied to the loose end. In time it will dry and the weight will straighten it out. This takes a little longer, but it works fine, and in fact is what I did.

Once you have it all straightened out, cut it into the desired lengths. For my Werewolf, it was mostly one and two-inch lengths.

Once you have done this, lay it aside momentarily. Now take the spirit gum and apply it to the subject's face where the hair is to go. This is a Werewolf so we will eventually be covering a large area, but you need to do this a little at a time or you will get into a mess. We started with the ears, applying the back-side first and then the front. This is an important feature of the makeup, as we want to give the effect of

wolf-like ear shapes!

Make sure the whole area you are going to start with is thoroughly covered in spirit gum. Now, touch the spirit gum with your fingers, to see when it becomes tacky enough to grip the hair. Now take the hair, and press the ends into the spirit gum. Sometimes it helps to use the wooden end of a paintbrush to embed the hair fibers into the gum. Work in layers, a little at a time from the **BACK** (under layer) and working to the **FRONT** of the hairline in overlapping layers. This way you can gradually build up the hair. Do this until you have the desired look and study my finished picture to see the directions I chose.

Also, look at the direction of real hair growth on beards and hair and you will end up with a very natural look.

Allow five minutes or so for it to dry. Now you can gently wet the hair with a water spritzer and style it gently with a tiny amount of hair gel, or KY Jelly, using the mascara wand, or comb. I used several shades of hair using a lighter, grey shade for highlights and around the edges to give a more realistic look as my subject already had a nice head of graying hair.

## MAKING THE EYEBROW COVERS

I wanted to change the position of the subject's eyebrows and give myself a clean area to work on, so I made some little latex eyebrow covers by painting some little strips of latex onto a clean kitchen tabletop. I painted about three layers, being careful to keep the edges as thin as possible so they would blend into the face invisibly. Then I powdered the latex with talcum powder and peeled the strips off the table to use later.

## CABOPATCH OR BONDO

I wanted to build up some wrinkles on the subject's face. I covered the old age stipple technique in the zombie makeup in the last issue, but I wanted to do something different here so I made a substance we call Cabopatch or Bondo. It's a paste that you can sculpt very thin, basic shapes with,

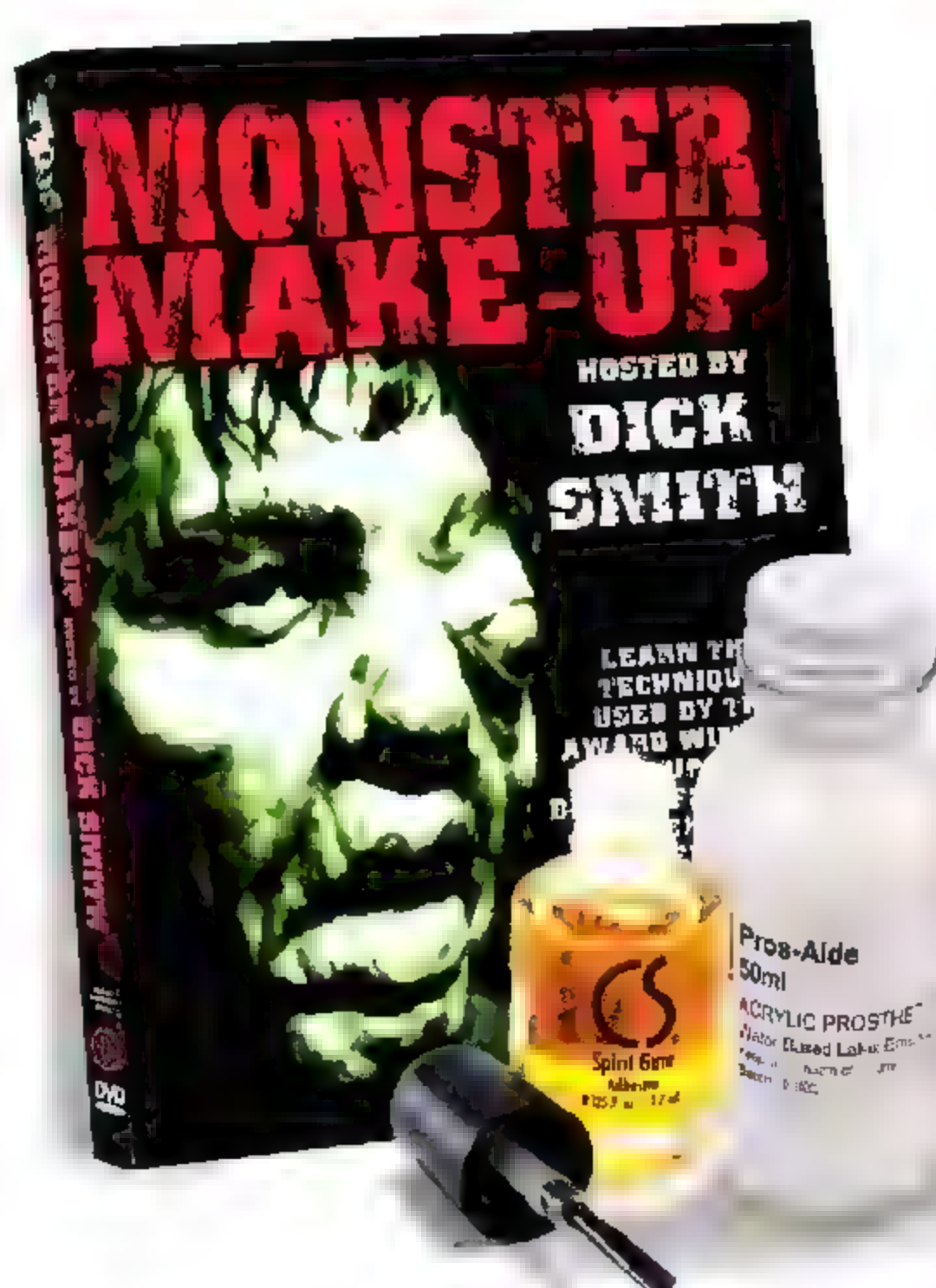
directly onto the face. It's made by mixing Pros-Aide glue and Cabosil together.

You have to be very careful with the Cabosil as it's a fine powder and you shouldn't breathe it in. I recommend you **ALWAYS** wear a dust mask when you use it. Once it's mixed in with the Pros-Aide it is completely harmless.

I pour out a very small amount of Pros-Aide into a paper cup and then I put on my dust mask and add the Cabosil a little at the time using a plastic spoon. I gently mix it in, using a tongue depressor or another plastic spoon until it becomes a thick paste the consistency of toothpaste. Once you have mixed it, put a lid on before you put it aside or it will dry out and become useless. This can then be applied sparingly, directly to the face, sculpted into the desired wrinkle shapes, and smoothed down with water. It can be dried with a hairdryer, and then powdered. This makes great fake skin!

Both Cabosil and Pros-Aide are available from most theatrical makeup stores; or you can buy the Cabopatch already made up, called Pros-Aide Cream (Bondo-Cabopatch). It's available from Theatrical makeup shops.

Okay, you're ready to start!







## EYEBROWS

Step 1: I start by applying latex eyebrow covers to the eyebrows using spirit gum.

Step 2: It's important to glue the eyebrow covers down carefully so that the edges don't *thaw*.







## UPPER LIP

**Step 3:** Then I apply Bondo/Cabopatch to the upper lip, using a wooden tongue depressor, and start marking out wrinkles roughly by scoring into it with another cut down depressor. Once you have the desired shape, you can use an artist's brush dipped in water to smooth and refine the shapes, blending the paste into the skin.

**Step 4:** Using a wet paintbrush, I refine the lip wrinkles, and smooth them with the wet brush.







## BROW & NOSE

**Step 5:** I do the same for the brows and nose wrinkles to add a more focused, meaner expression. This will look a little odd at this stage, but bear with me. Once you are happy with the wrinkles, dry with a hairdryer.





**Step 6: Powder... to set the tackiness of the Bondo.**





## MAKEUP APPLICATION

**Step 7:** Then I start to blend everything together with makeup, using my grunge pallet. I do this in a broken way, using different shades of brown and flesh tones. I like to use a fan brush for the broken stippled effect as it looks nice and translucent and I want to still read some of Stephen's skin tones.

**Step 8:** I used rubber mask greasepaint to start to blend the brows together with the rest of the face. Powder thoroughly to set the greasepaint, as you will need to apply glue to the brows later on and the grease paint will act as a separator, cutting down the effectiveness of the spirit gum glue for attaching the werewolf hair.



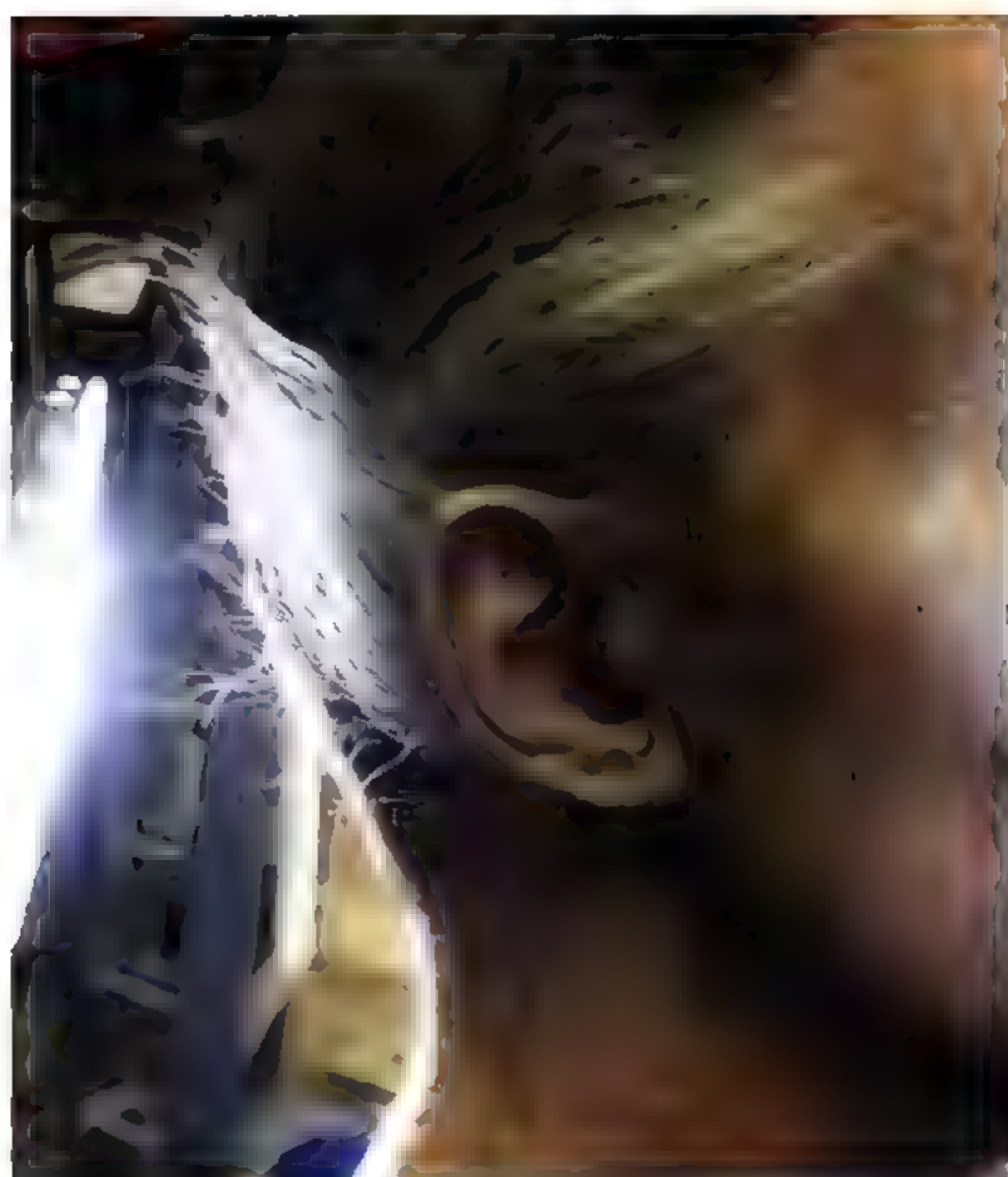
**Step 9:** The skin colors are almost done. Don't worry too much about completing the paint job fully at this stage, as you will want to save the final touches until after the hair is applied...





## EARS

**Step 10: Time to start adding the hair.** The ear is going to be important as it's going to give the character those wolf-like ear shapes, so that's where we start. Starting on the back side of the ear before moving onto the front side...







## FACIAL HAIR

Step 11: Keep adding hair, gradually working around the face working from the back to the front in layers.



## EYEBROWS

**Step 12:** Eyebrows can be added in a lighter colour to make them stand out from the rest of the hair. You can angle them a little more than the subject's own eyebrows to give the creature a more fearsome look...

**Step 13:** We carried on with the eyebrow hair right down the nose to add a nice feral, animalistic touch.







## FACIAL HAIR

Step 14: The hair is nearly complete! Note the lighter hair on the edges to blend it off into the skin.



## FINAL TOUCHES



**Step 15:** The final touch is the characteristic Werewolf Underbite! Teeth are fitted using the simple instructions that come with them.

**Step 16:** And finally, the contact lenses can be added too. These are optional and you should always consult an optician before using them.



**Step 17:** Once the lenses are in, our budding Wolfman rests his eyes in order to get used to them while I refresh the makeup and add a few last details...

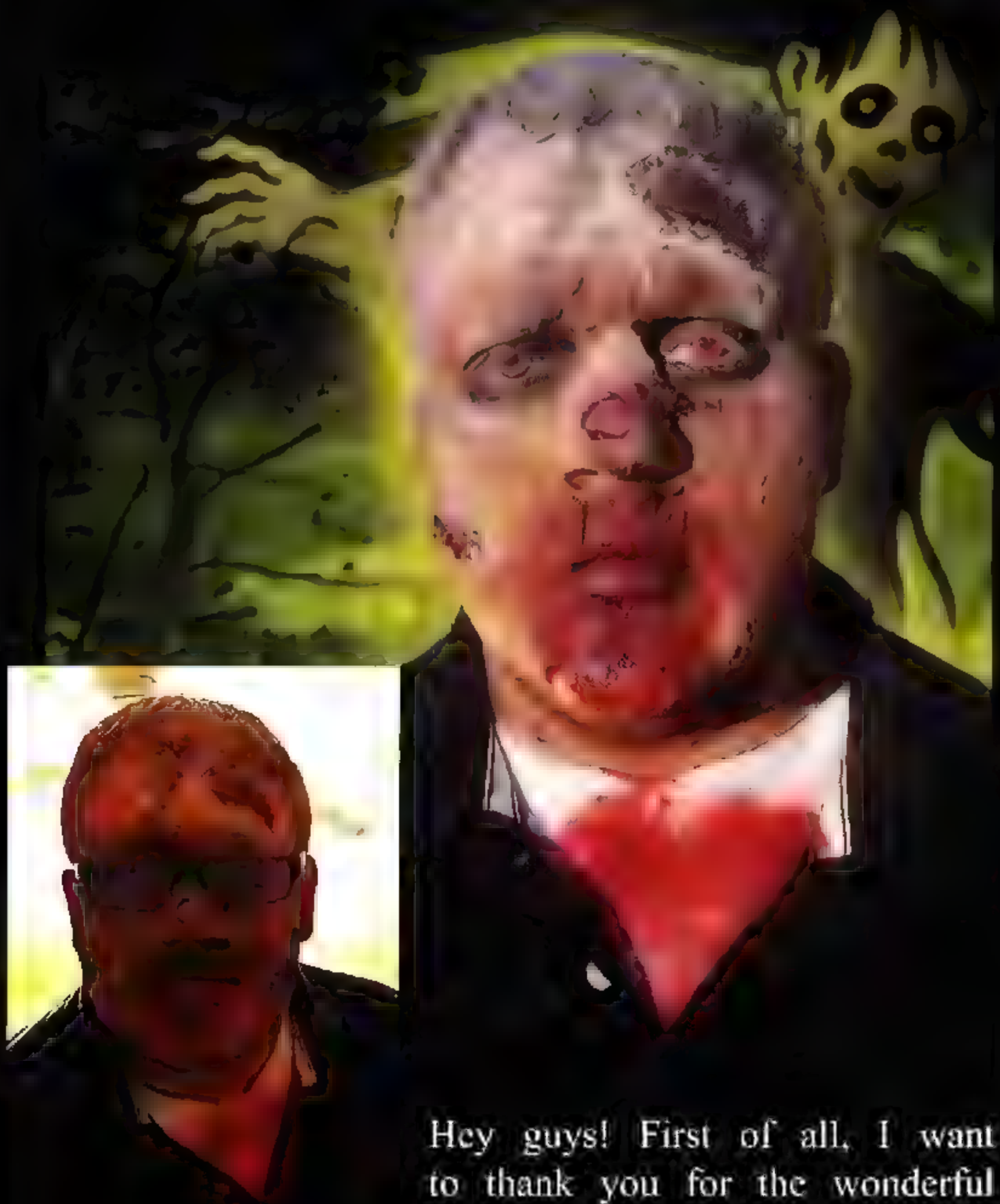
And last but not least, you dress the hair by lightly spritzing it with water and gently combing hair gel or KY into it with a mascara wand to give it some life and slick it into place.

## MONSTER MASTER CLASS PRIZE WINNER!

**David Stoermer**

**Age: 22**

**Hometown: Cole Camp, Missouri**



Hey guys! First of all, I want to thank you for the wonderful article in issue #258. I had looked everywhere for a professional looking zombie tutorial. In my last efforts, I came across your magazine at the local bookstore and it was exactly what I was looking for! I read at the end of the article that we could email pictures of our work. Attached are a couple photos after I had finished the makeup. I applied the makeup and everything completely by myself, no help included. It only took six and a half hours!!!

Sincerely,  
David Stoermer

Show us what you've learned and you just might win a prize. Send your werewolf creations to [fangmail@famousmonsters.com](mailto:fangmail@famousmonsters.com) and put **MONSTER CLASS** in the subject line.



YOU'RE TRAVELING THROUGH ANOTHER DIMENSION; A  
DIMENSION NOT ONLY OF SIGHT AND SOUND BUT OF MIND,  
A JOURNEY INTO THE WONDROUS LAND WHOSE BOUNDARIES  
ARE THAT OF IMAGINATION. THAT'S THE SIGNPOST UP  
AHEAD - YOUR NEXT STOP.

# The TWILIGHT ZONE

$E=MC^2$



The  
TWILIGHT ZONE

# CAROL SERLING

**A**FTER WWII, AT SMALL ANTIOCH COLLEGE IN OHIO, A YOUNG STUDENT NAMED CAROL KRAMER WOULD SPOT RETURNING WAR HERO ROD SERLING... RIDING A BIKE WHILE ACTING LIKE A MONKEY. SHE KNEW THAT HE WAS DIFFERENT—SPECIAL EVEN. BUT SHE HAD NO IDEA THAT OVER SIX DECADES LATER SHE WOULD BE THE CHAMPION TO KEEP THE LEGACY OF ONE OF HOLLYWOOD'S GREATEST TALENTS, HER HUSBAND, BURNING STRONG.

**Famous Monsters.** How did you meet your husband?

**Carol Serling.** We met when we were in college. That was a couple of years ago. [Laughs] When I went to college it was after World War II and a lot of the guys on campus were veterans, in fact I'd say that about 75-80 percent of the guys were older fellas who had been through the war, Rod being one of them. So they were sort of the leaders on the campus, and he was very involved in student council and leadership. My first visual of him was riding a bike and pretending to be a monkey. He liked to do that. Don't ask me why.

**FM.** It's the creative mind. One can never question the creative mind.

**CS.** [Laughs] I like that.

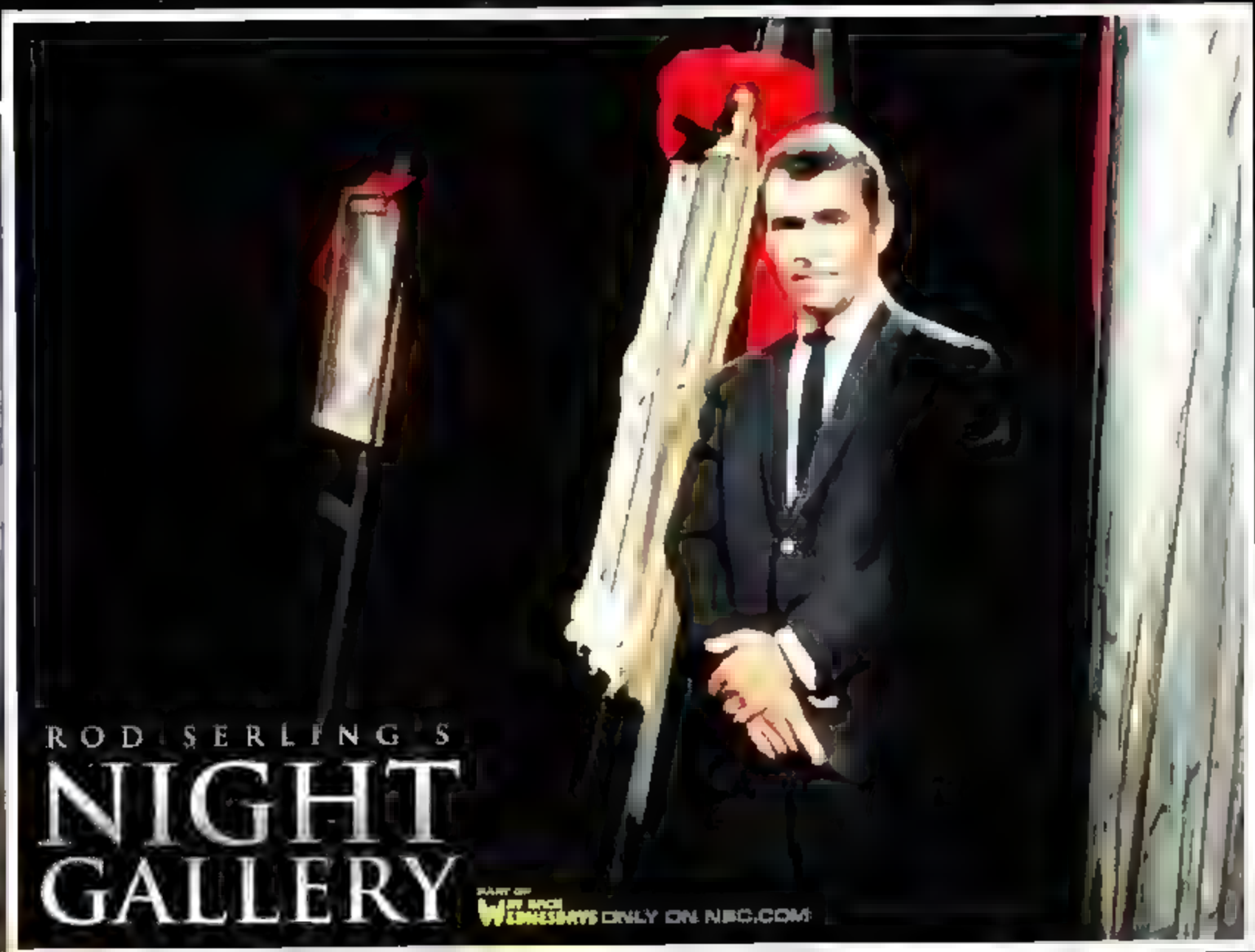
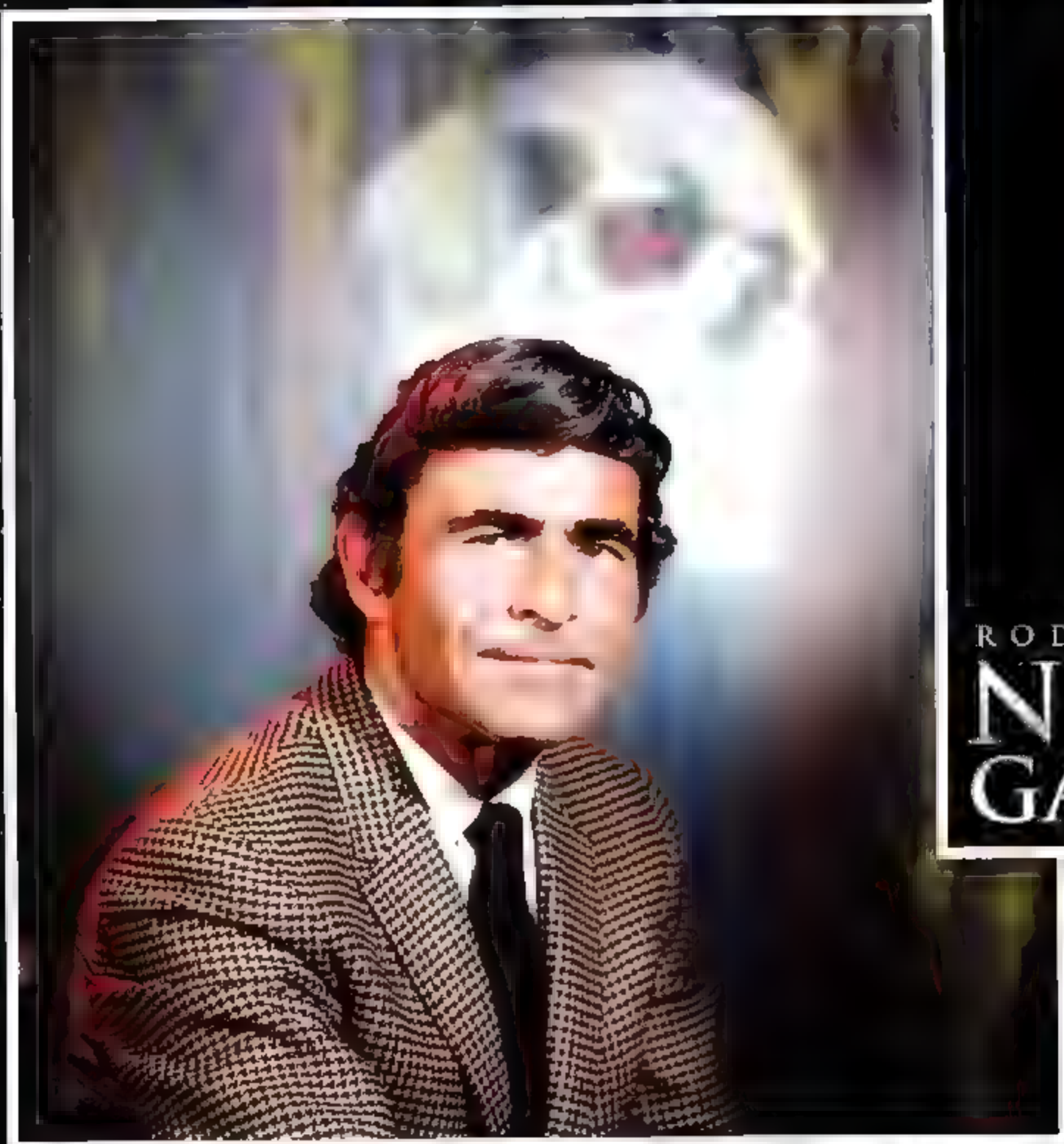
**FM.** A lot of people don't realize that he was a very decorated war veteran, a hero, in fact. And he was injured when he came back.

**CS.** Yes. He had a purple heart. Shrapnel in the knee and wrist.

**FM.** And that was something that kind of shaped his world view for the rest of his life, his experiences there. People who take a close look at THE TWILIGHT ZONE are going to see that there are a lot of messages about the war and the military.

**CS.** Oh absolutely. You know, in those days they didn't recognize the shock that the veterans were coming home with. They were supposed to just come home and fit back into normal life, but nowadays we





**Though not achieving the popularity of THE TWILIGHT ZONE, NIGHT GALLERY showed Serling's ability to work in the world of horror and the macabre.**

know there was trauma and it needed to be treated. All through his life I know he never forgot the war years, and on *THE TWILIGHT ZONE* he wrote several scripts about it that were definitely anti-war in every respect.

**FM.** But they weren't anti-war in a disrespectful manner. There was something very deep about it that brought a different perspective that at the time wasn't really talked about. There weren't scientists running around talking about Post-traumatic stress disorder.

**CS.** Right. These guys were just supposed to come home and fit back into their suburban lives, and a lot of times they couldn't. Rod used to have nightmares throughout his life. Every once in a while he'd be back in the Philippines. It was a part of him, a very definite part of him.

**FM.** I know that he was writing for the vast majority of his life. Was he writing from the very get-go or was that something that he kind of fell into as you knew him?

**CS.** I think what you said originally, from the get-go, he was writing in high school and so on, doing a lot of that kind of thing. And he wrote stories and some very bad poetry when he was in the army. [Laughs] But when he first started at college, he was a phys-ed major. That didn't last very long. He went almost immediately into literature and he did do quite a bit of writing when he was on the college campus. He wrote some scripts that were produced on the local station with student actors and short stories.

**FM.** What was it about him that drew you to him initially?

**CS.** He was a lot of fun. He really was. He had a wonderful sense of humor. And he was a very fascinating guy with a great imagination.

**FM.** I think most people wouldn't think that the man who made the *TWILIGHT ZONE* had a sense of humor? They have the impression he was very dark.

**CS.** I know. On the screen he seems so serious with that tight-lipped delivery that he does with the intros. But no, he had a wonderful sense of humor.

**FM.** It's funny because he didn't just become a personality that people associated the show with. The show really challenged people. It wasn't just a show for entertainment. You look at it now, it's just loaded with social context. I'd imagine that probably provoked some harsh reactions from some people.

**CS.** At the time he sort of escaped into *THE TWILIGHT ZONE* and he was able to say things and write things that he wanted,



**LIFE**



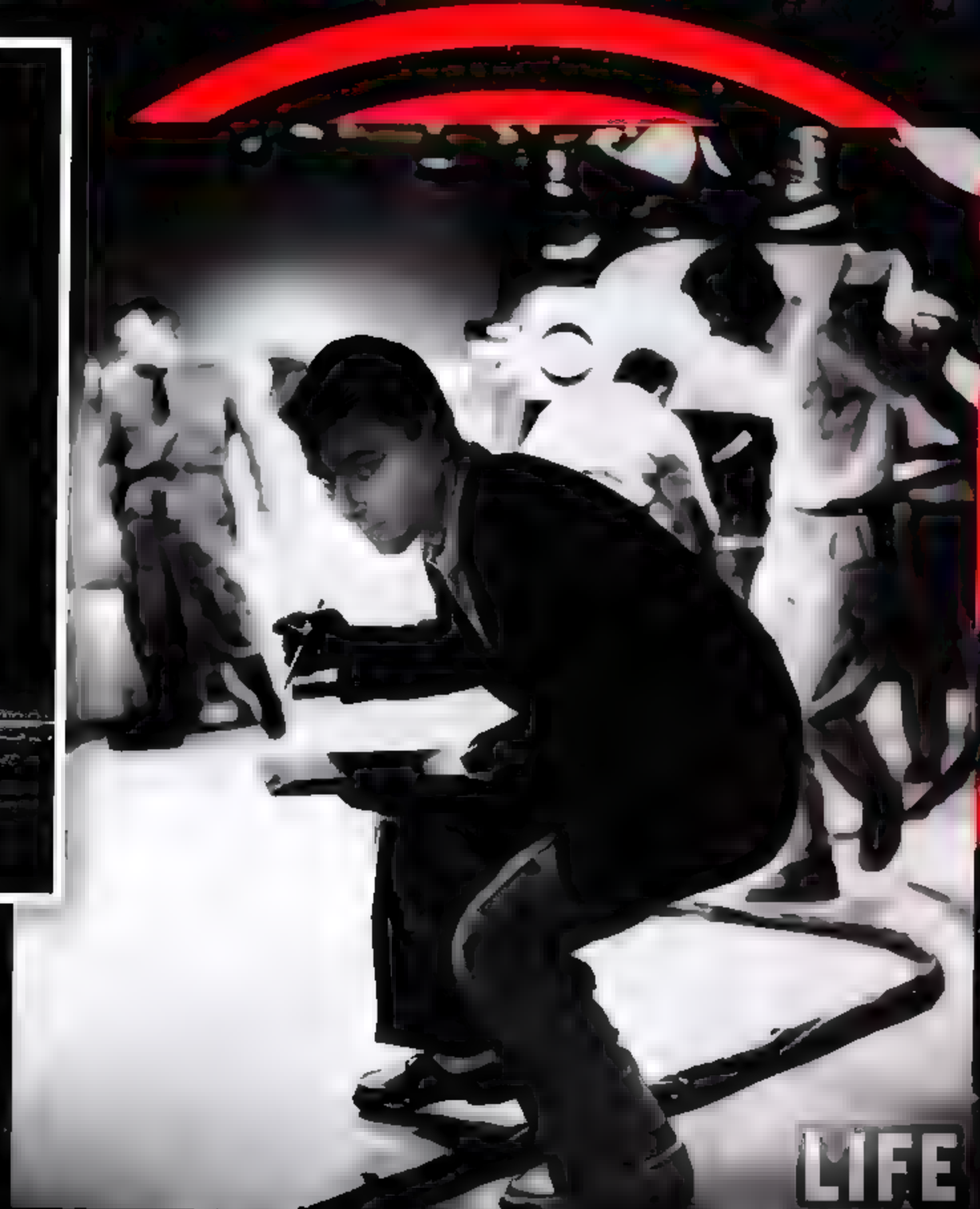


address issues that he couldn't address straight on with regular television; there were too many taboos and sponsors didn't want it to happen. So Rod could do it in outer space or as he said it, "put those words in the mouth of a martian," and say the same thing he wanted to comment on, social evils and that sort of thing. Actually, the censors weren't too tough on him with *TWILIGHT ZONE*. I don't think they understood what he was trying to say. Which was good. [Laughs]

**FM.** It seems like all the battles he always was fighting were with the sponsors.

**CS.** Well you're right, but that was before. One of the most important things he'd done was a story sort of based on the Emmet Till killing in the south, and the sponsors and the network had made him change not only the victims, but also the locale. Actually he said, the name of the script was "Town Has Turned to Dust," and he said when it was finished the script had turned to dust. And he was very frustrated, so this escape into *THE TWILIGHT ZONE* gave him the vehicle, and within those parameters he could write what he wanted to.

**FM.** Was he the kind of writer that would set times during the day to write or was he the kind of person who needed to get it out until



**A true master of his craft. No success without sacrifice. Serling doing what he did best: writing. Always writing.**

it was done, so if he needed to spend 30 hours writing, that's what he would do?

**CS.** He always worked in the morning—get up early in the morning, grab a cup of coffee, go to work. By noon he was pretty much finished. In the *TWILIGHT ZONE* days sometimes he'd go over to MGM where they were shooting. But his work was mostly early morning and through the morning. Sometimes if there was a deadline he'd work at night too.

**FM.** It's amazing, because rarely in TV do you find a situation where one person is writing the vast majority of the scripts for a show. So people always wonder how he found the time. Now they have teams of people writing for these series and he's turning out almost a hundred episodes.

**CS.** That's true. I think he wrote 92 of them. In the beginning they were so easy for him, this fertile imagination he had, he'd see something and it would immediately give him a clue as to where he was going to go with the script. The stories were vignettes, they ran, what, 25 minutes at the most? They were easy for him. He could work on those very quickly. He used to spend days and months on his anthology, but in the beginning *THE TWILIGHT ZONE*s were really a piece of cake. He enjoyed them and they came easy.

**FM.** You say "in the beginning." What happened over the course of the different seasons that made it not as easy?

**CS.** Well, he said himself that by the fifth season he felt he was meeting himself coming around the corner. There are just so many plot lines. I mean how many times can you fly to Mars? [Laughs]

**FM.** Exactly. What kind of literary influences did he have? Other







**Monkeying around on the set of PLANET OF THE APES, for which he wrote the original screenplay—including the twist ending, considered to be amongst the best finishes in cinema history.**

than his time in the war, which was a big thing. There are a lot of other things in THE TWILIGHT ZONE like the extraterrestrial and the supernatural. What kinds of things was he into that influenced him in that direction?

CS. Well, he was crazy about science fiction but he never considered himself a real sci-fi writer. He came into the field late and left after five years. There were a lot of people laboring in those vineyards that knew far more and wrote much more, it just gave him a vehicle that he could use. Poe and Lovecraft, he just loved to read those stories. Hemingway of course isn't sci-fi, but he liked that work a great deal. And all through college he read a lot of books of social consciousness and I think it sort of, it was the beginning of his opening up and understanding what was going on in the world and the civil rights movement later on.

FM. All the different writers for THE TWILIGHT ZONE kind of had their own thing. Richard Matheson is considered the horror guy. Charles Beaumont was the guy who seemed like he was always living in THE TWILIGHT ZONE. What do you think characterized your husband's stories?

CS. Well, it sounds sort of ponderous and pretentious maybe, but he had a message and he wanted to get it across. And the reason I think they're so timeless is a lot of those TWILIGHT ZONEs still work today, there are still the same kinds of problems. There were others that were just pure entertainment that he wrote, most of those would have been adaptations. But he had this feeling, he had things that he wanted to say and he said them. Also, there's a lot of nostalgia, going back in time. I think he needed to get that out, too.

FM. I grew up watching it and my dad was a big fan, so he sort of raised me on it. Later in life after I'd gone to film school and I was watching it, I realized a lot of the shows took place on just one or two sets; it was very simple. They were almost like stage plays, yet they were so powerful and got a great deal across, so much so that I didn't even realize that they weren't jumping around to twenty different locations.

CS. Exactly. I think \$60,000 was the budget. They were on a really tight budget and when the show was over CBS said, "We'll never recoup the costs of this program." They came to Rod and said we'll buy you out because you're so over budget, so on and so forth. So they bought him out. Of course that was the biggest mistake he ever made. That was before syndication.

FM. He had said a few times that he didn't really care how he was remembered, just that he was remembered. So what is it that you really want people to remember about your husband?

CS. That he was a very caring person. He felt that man's inhumanity to man was the biggest sin. It just wasn't right. As I said, back in the civil rights days, so on and so forth, he really felt strongly about man's inhumanity to man. People should treat each other with respect and dignity. He gave a lot of speeches on college campuses. He'd be out there fighting today, I think, you know, for the good fight.

FM. You have done an outstanding job keeping the legacy alive with the anthologies and things that you've edited. Do you have more in store?

CS. Well, the big series is the ten book series AS TIMELESS AS INFINITY. Right now number nine is just about to come out. When we do the last one, it will have been all Rod's scripts, and I think that's kind of an important collection. You know, we printed the scripts and put in memories and memorabilia about the show. So there's one more of those coming out. Supposedly there's a biopic. I'm not too sure about that at this point. It's funny, I keep thinking every year that it'll go away, and it never does.

[Laughs]

FM. It's proof that when something is good, it endures.


CS. Well, it's strange. You just hum the little song and everybody knows what THE TWILIGHT ZONE is. The term is so familiar with everyone.

FM. You probably didn't anticipate that this was what you were getting yourself into when you saw him riding that bike like a monkey.

CS. How did you know? [Laughs] You're so right.







# The TWILIGHT ZONE RICHARD MATHESON

ONE OF THE MOST PROLIFIC WRITERS OF HIS (OR ANY) GENERATION, RICHARD MATHESON HAS WRITTEN STORIES THAT HAVE SURVIVED TIME AND AGAIN. BUT THE AUTHOR OF STIR OF ECHOES, WHAT DREAMS MAY COME, I AM LEGEND, AND HELL HOUSE IS OFTEN HIGHLY REGARDED, EVEN BY THOSE THAT HAVE NEVER READ A SINGLE WORD HE HAS PENNED, FOR THE EPISODES OF THE TWILIGHT ZONE THAT HE CREATED. FROM WILLIAM SHATNER FIGHTING INSANITY AND A GREMLIN ON AN AIRPLANE, TO LEE MARVIN FIGHTING WITH ROBOTS IN AN EPISODE THAT WOULD BECOME THE 2011 BLOCKBUSTER REAL STEEL, TO A TIME-TRAVELING BUSTER KEATON LOOKING FOR PEACE (AND QUIET) IN HIS TIME, RICHARD MATHESON'S CONTRIBUTIONS TO THE TWILIGHT ZONE RUN THE GAMUT FROM HORROR TO HILARITY AND ARE SOME OF THE MOST MEMORABLE EPISODES IN THE SHOW'S HISTORY.

FM. How did you come to be part of THE TWILIGHT ZONE?

RM. Well, they requested various writers who were in that field, as they did with a number of series at that time. When they asked me in particular, Charles Beaumont and I were both called in to look at the pilot and they let us judge for ourselves.

FM. What were your first impressions of Mr. Serling?

RM. Well I always liked him. He was a very friendly, open person. All the "message" shows were written by him. Charles Beaumont and I just did fantasies and science fiction.

FM. Was there a particular "message" or goal you were trying to accomplish with the show?

RM. At the time I was just trying to make a living to support four children and a wife. [Laughs]

FM. Before you started writing for the show they actually optioned two of your short stories, "Disappearing Act" and "Third from the Sun."

RM. Yeah I did not realize they were looking for script writers at the time.

FM. Do you like what they did with "Disappearing Act", taking it out of the setting of couple in a troubled marriage in a city and making it about three astronauts in a hospital?

RM. No, I didn't care for it. My son and I—Richard—are trying to sell a series idea, a TWILIGHT ZONE type show, in which case I would do "Disappearing Act" the way it was written in the story.

FM. You have written what has become the most recognized TWILIGHT ZONE episode of all time, "Nightmare at 20,000 Feet." Did you have any sense of the significance and impact that it was going to have?

RM. No, none whatsoever.

FM. Did you like the casting of William Shatner?



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THRILL AND TERRIFY

by one of today's most  
imaginative writers of  
fantasy & science fiction  
RICHARD MATHESON



RICHARD MATHESON  
THE SHRINKING MAN

INTRODUCTION BY KINGSLEY AMIS

RM. He did two of my TWILIGHT ZONES and I thought he was marvelous in both of them.

FM. It seemed that when they re-did "Nightmare" for the movie they didn't give John Lithgow as much emotional room to work as Shatner had in the original.

RM. Yeah, the fact that the character had a nervous breakdown in the version that Bill Shatner did I thought worked a lot better, whereas John Lithgow was just unnerved by the whole prospect of flying, which was disappointing to me because the director [George Miller], when I found out that he was going to direct it, I was overjoyed.

FM. The thing that amazed me re-watching the shows growing up was that they often were very simple and included only a few actors in just one or two locations. Yet they carried a significant amount of weight and power within them.

RM. Yeah, well Rod being a writer himself, he gave the blessing to good writers and that allowed us to do whatever we wanted. They didn't really mangle anything we did. And they were well cast, well directed, the music was usually good. It had a class to it.

FM. So you really had a lot of freedom as a writer to tell your story?

RM. Yeah. I'm sure that I had to do some rewriting after the first draft, but usually what was filmed was what I had written word-for-word.

FM. That's great. It's rare in episodic TV to have that kind of freedom.

RM. Yeah, and I'm sure that was because of Rod Serling, who respected writers.

FM. What were some of your favorite episodes?

RM. I like the one that they turned into REAL STEEL ["Steel," Season 5, 1963] with Lee Marvin. I thought that was very good. I liked a number of them. I liked "Night Call" with Gladys Cooper, that Jacques Tourneur directed.

FM. Absolutely. Is it true that you had a final episode that didn't make it on the series but ended up becoming an AMAZING STORIES episode?

RM. Yes. John Lithgow got an Emmy for it.

FM. But not all the episodes you wrote would be considered horror or suspense. "Once Upon a Time" with Buster Keaton is slapstick comedy with visual gags and pratfalls right out of the silent comedy era.

RM. I remember that there was a lot more movement in my script. I had a whole sequence in a car with Buster Keaton going through the car wash. I guess that it was too costly so they ended up doing a long scene with Jesse White in a repair shop.

FM. What did you think about season four when they changed from thirty to sixty minutes?

RM. I think a half hour is the best length for that kind of story. I did a couple of hour longs that I think were not too bad. Half hour is ideal, two hours is obvious for a full length feature, and an hour is trying to get a two hour picture into an hour, and it doesn't work that well. I don't know why they went to it now, I guess they just felt that that was the salable form.

FM. But for season five, the final season, they returned to the half-hour format.

RM. The last season was really one of my best.

FM. Is it true you write with yourself in mind as the main character?

RM. Oh, I think most writers do that. In all my stories, my novels, it's always my point of view.

FM. So you were Bob Wilson on the plane with the gremlin?

RM. [Laughs] Yeah, I always visualize how I would react.

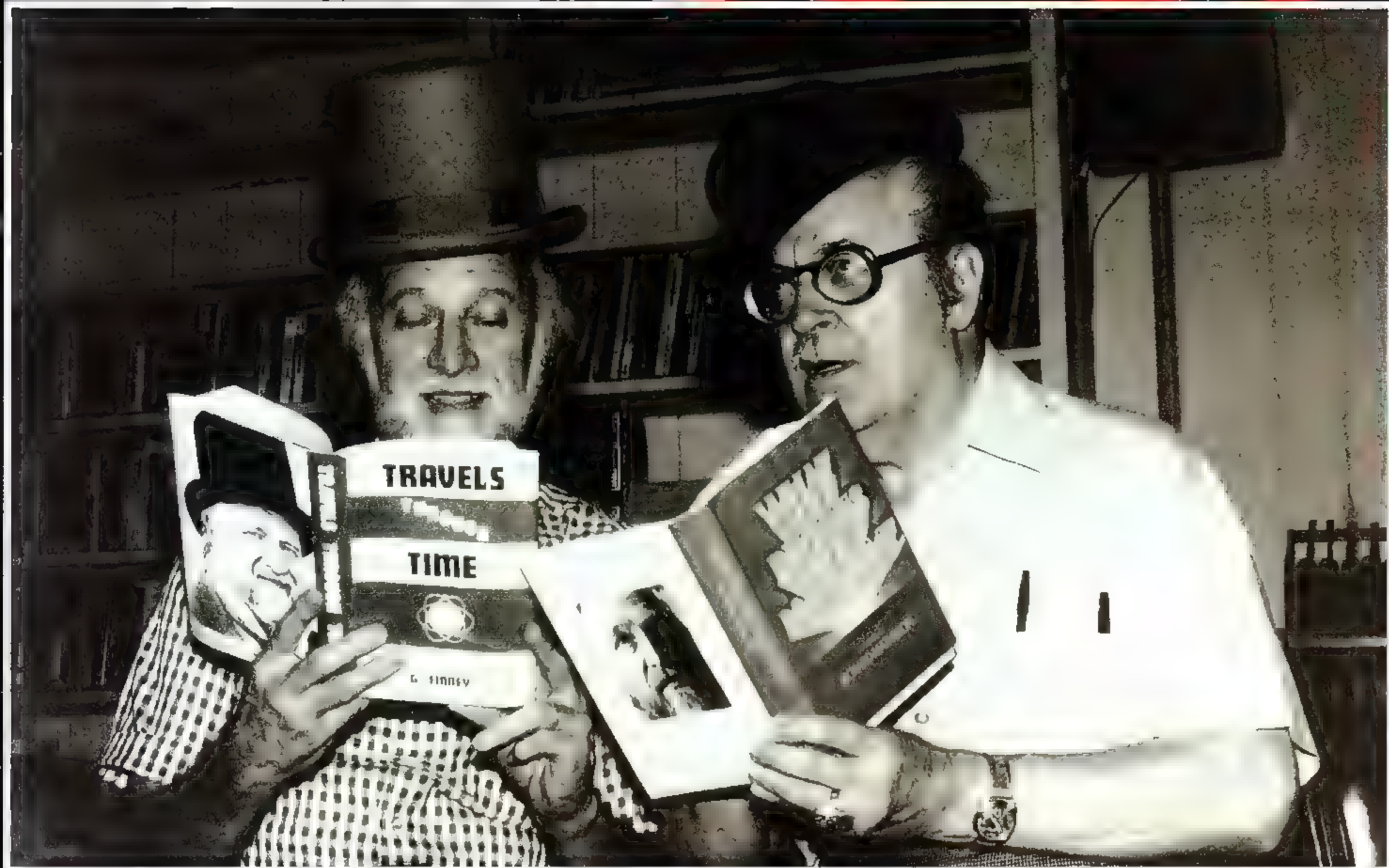
FM. Where did that story come from?

RM. It originated when I was on an airplane flying from NY to California and the sky was covered in clouds. I thought it would be interesting to see somebody out there skiing. And I was going to make a story on that, then I decided no that's not very scary. So I turned it into a gremlin.

FM. What about the other Shatner episode, "Nick of Time"?

RM. My wife and I went to a movie in the northern part of the [San Fernando] Valley. We stopped at a coffee shop to get a cup of coffee and there was an answer machine





**A master of Sci-Fi hanging with Mr. Sci-Fi. Richard Matheson and Forrest J Ackerman enjoy a few selections from the Ackermanster's extensive library of fine literature (wearing only the finest in sophisticated headwear).**

like that on the table, so naturally I decided to do a story about it.

**FM.** That's a good point. Your stories seem to very much be journeys, whereas other *TWILIGHT ZONE* stories were more centered around a punchline. Especially when you look at something like the original story for "Disappearing Act", where it feels like it could happen to anyone.

**RM.** I remember when I wrote the last line of that story, I burst into laughter. "Having a cup of coffee." [Laughs]

**FM.** Are you a writer that schedules time out of your day to write, like Rod Serling did, or do you just start writing and not stop until you've finished?

**RM.** No, my wife will be happy to confirm when I started writing, everything went by the board, everything went aside except for writing the story. I never thought about—when I first started writing, I wrote seven days a week, which my wife was not too crazy about. Then it went to six, now, who knows? [Laughs]

**FM.** One thing that was rare with *THE TWILIGHT ZONE* was that many of the writers used to help one another in developing their scripts.

**RM.** Yes, Chuck Beaumont was my closest friend through all those years and his premature death was a shock to all of us. We all were close, there was a whole group of us. There was Chuck, there was William Nolan, and John Tomerlin, George Clayton Johnson. We would all get together and exchange ideas.

**FM.** That's great. One would imagine writers would be possessive of ideas, but you guys would help each other.

**RM.** Yes, we would help each other. If one of us hit a snag in the story, the rest of them would get them out of it.

**FM.** Why do you think the show has endured?

**RM.** The story. There are stories in each one. And black and white is so much better than color for that type of story. We were just meeting with the man who is the head of Legendary. They've made a lot of very successful films. And he said the thing that mattered most to him was story, and I agreed with him entirely. I think that's why people are still watching *TWILIGHT ZONE*, because they had interesting stories.





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## The TWILIGHT ZONE

# Charles Beaumont

**A PRACTICAL MIDWESTERN POET OF SPACE, TIME, AND NIGHTMARES**

**BY PETER MARTIN**

He wrote about race cars, death, school integration, Edgar Poe, nightmares, the Brothers Grimm, pop culture, and Dr. Lao with equal flair. He worked for Hugh Hefner, Walt Disney, and Roger Corman, all with equal dedication. He was a high school dropout, a military veteran, and an adventure seeker who moved to Hollywood to pursue his creative aspirations. He became the second most prolific writer for *THE TWILIGHT ZONE*, bringing his own unique, grounded, humane sensibility to the show.

He was Charles Beaumont, and he passed off the earthly scene tragically young, at the age of 38. Happily for us, Beaumont was an industrious, productive writer, penning dozens of short stories, essays, books, teleplays, and screenplays. Though his professional career lasted barely fourteen years, he left behind a great heaping mass of well-ordered words and dangerous visions for discerning readers and viewers to enjoy.

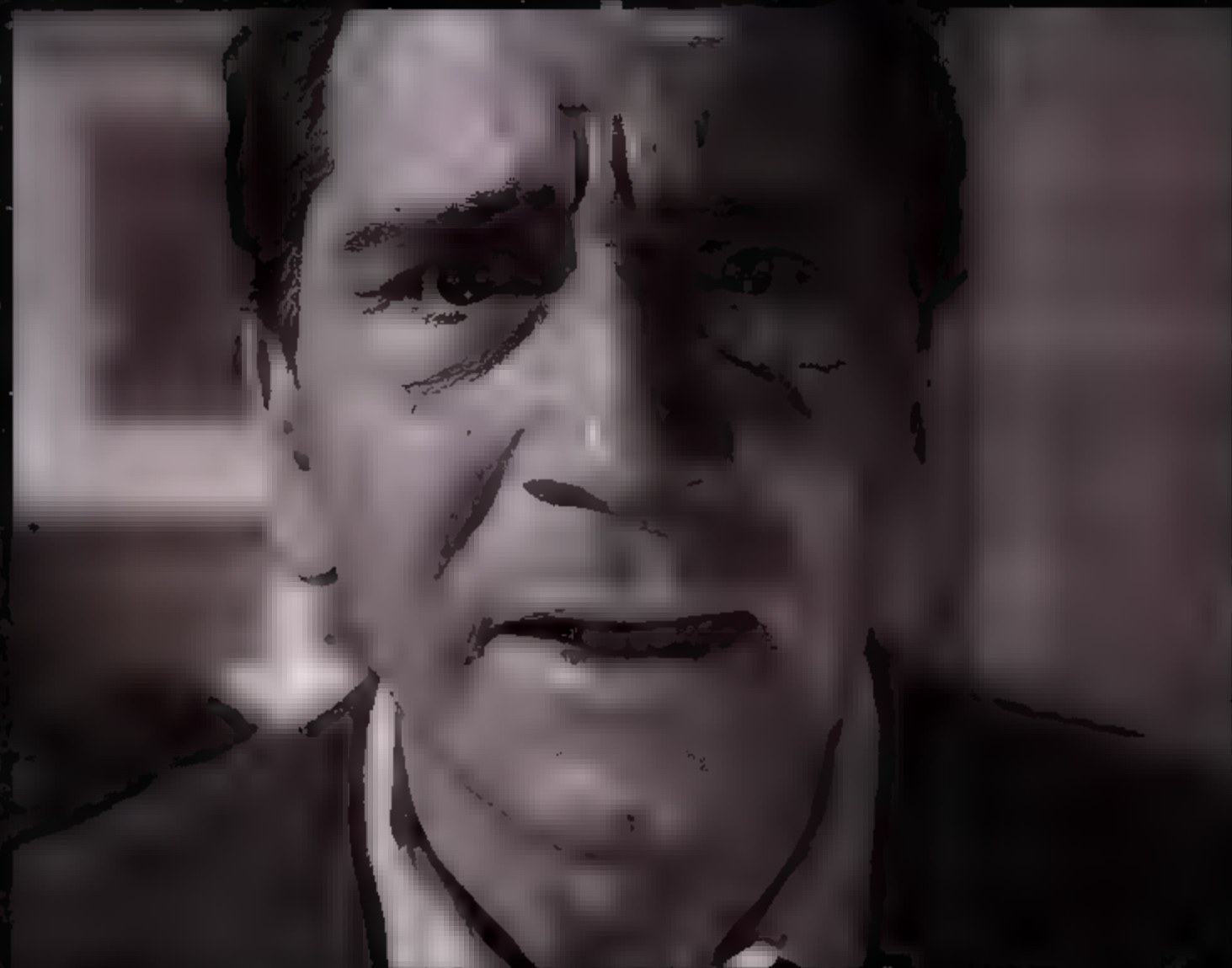
Born in 1929 as Charles Leroy Nutt in Chicago, Illinois, he was raised by a mother who reportedly treated him harshly and forced the young man to wear girls' clothing, among other indignities. He sought solace in science fiction and started his own fanzine, later dropping out of high school to join the Army. By 1946

he had changed his name and was living in Los Angeles, where he met Ray Bradbury at a bookstore. After further travels and marriage, he returned to Hollywood, working a variety of day jobs as he pursued a writing career under Bradbury's kindly mentorship. He sold his first short story and soon thereafter met Richard Matheson, also a fledgling writer. The two became friends right away and, "decided to collaborate on writing scripts for half-hour TV-shows," Matheson told *CINEFANTASTIQUE ONLINE*, "because we were both new at it and television was still very new. So we started writing scripts and learning from each other."

Beaumont kept busy by writing short stories for the still-vital genre magazine market (*IF MAGAZINE*, *IMAGINATION*, *ORBIT*, *THE MAGAZINE OF FANTASY AND SCIENCE FICTION*, *SCIENCE FICTION QUARTERLY*). His breakthrough came in 1954, when *BLACK COUNTRY* was published in *PLAYBOY*. It







**Dream a little dream of me: Richard Conte in "Perchance to Dream".**

was the first short story featured in the year-old magazine, and led to a fruitful relationship, as PLAYBOY put him on retainer, accepting about a dozen of his short stories and essays over the years. Around this same time period, Beaumont collaborated with William F. Nolan on multiple comic books for the Whitman comic book company, including Mickey Mouse, Bugs Bunny, and Donald Duck (they later produced two auto racing books). Beaumont broke into the screen trade the same year, with a teleplay for FOUR STAR PLAYHOUSE and a script for CONCERT OF INTRIGUE, starring Brigitte Bardot. During that time, Forrest J Ackerman served as his agent.

Beaumont made friends easily and became the leader of a small, rambunctious band of like-minded writers known as "The Group," as detailed at length by Christopher Conlon in an article for FILMFAX magazine. Jason Brock's documentary CHARLES BEAUMONT: SHORT LIFE OF TWILIGHT ZONE'S MAGIC MAN features interviews with members of "The Group," which included Bradbury, Nolan, George Clayton Johnson, Jerry Sohl, and Harlan Ellison.

Sufficiently prolific to have two collections of his short stories published in 1957 and 1958, Beaumont also wrote a novel that was published in November 1959. Entitled THE INTRUDER, the story, based on an actual incident, eschewed any fantasy or science fiction trappings, following a racist who stirs up a small Southern town, seeking to incite violence by the white majority



**In "Elegy", our three astronauts find an entire world of people frozen in time.**

against the black minority in order to foil court-ordered school integration.

When Rod Serling was planning THE TWILIGHT ZONE he was still fairly new to Hollywood and wasn't familiar with writers who could produce quality fantasy and science fiction scripts. By Bradbury's account, he gave Serling books written by friends he recommended, including Beaumont. Serling then invited Beaumont, Matheson, Bradbury, and others to come by for a visit and read some of his scripts to decide if they wanted to join the team. All three did.

The 22 episodes that Charles Beaumont wrote for THE TWILIGHT ZONE were nicely spread out over all five seasons of the original series, starting with his first, PERCHANCE TO DREAM, which aired shortly after his novel was published. His scripts stuck close to an established formula: lead character(s) facing a crisis of some sort, with a secondary character drawing out (or supplying) information required by the protagonist(s). Beaumont's episodes are notable for the terseness of the dialogue—it's rare to hear a character soliloquizing, à la Serling, and his twists are seldom as dramatic as those by Serling, Matheson, or Johnson—yet the writer's plainspoken poetry often speaks volumes in just a few lines.

Beaumont continued cultivating his screenwriting career, both for television and movies, including his own THE INTRUDER (Corman's only money-losing project) and THE MASQUE OF THE RED DEATH. Beaumont also worked on THE WONDERFUL WORLD OF THE BROTHERS GRIMM and 7 FACES OF DR. LAO for







**Who loves ya, baby? Telly Savalas prepares to shed a little light on the situation of a terrorseme toy in "Living Doll".**



**The reason caller ID was invented. Phillip Abbot in "Long Distance Call".**

producer/director George Pal.

But sometime after the completion of *THE INTRUDER* in 1962, his friends started noticing a change. William Shatner remembers, "We thought he was drunk, but he wasn't; it was the disease." With his career firing on all cylinders, Beaumont started acting strangely, forgetting the simplest things. Matheson says: "He was becoming ill, but for a long time nobody had any idea of what was wrong with him. Finally the doctors diagnosed him as having either Alzheimer's or Pick's disease."

Whatever the final diagnosis, Beaumont quickly, frustratingly, lost the ability to write. Some of his friends, according to Marc Scott Zicree's book *THE TWILIGHT ZONE COMPANION*, helped out by continuing to ghostwrite for him, a practice that started several years before when he regularly overworked himself, but no one could halt the progress of the illness. Beaumont passed away in

Woodland Hills, California, at the age of 38, leaving behind his wife Helen, two sons, and two daughters.

Though we mourn the loss of such a talented writer at such a young age, Beaumont left behind a treasure that has grown in the decades since his passing. Three collections of his short fiction have been published in subsequent years (*BEST OF BEAUMONT*, *CHARLES BEAUMONT: SELECTED STORIES*, republished as *THE HOWLING MAN*, and *A TOUCH OF THE CREATURE*), his stories continue to be anthologized, and his film and television work continues to be appreciated by new generations.

And, of course, his contributions to *THE TWILIGHT ZONE* endure as an outstanding memorial to a man who flamed through the sky "like a comet," in the words of his friend and collaborator William F. Nolan. We should all burn so bright. ●

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# THE TWILIGHT ZONE: Top 5 Episodes Written by Charles Beaumont (30 Minutes or Less)



## 1. LONG DISTANCE CALL

Beaumont co-wrote the episode with his friend William Idelson, but Beaumont's unique fingerprints are all over it. Little Billy (Billy Mumy) is gifted with a toy telephone by his dying grandmother, who expresses her morbid wish that Billy join her so she won't be so lonely in the afterlife. After she dies, Billy claims that she still talks to him on the toy telephone—and that she wants him to join her. The episode goes to very dark places; we're talking about a child with a death wish implanted by his dead grandmother! It becomes a battle between the living and the dead, and it's chilling through and through.



## 2. LONG LIVE WALTER JAMESON

Kevin McCarthy plays a history professor lecturing on the Civil War. He makes his subject come alive, as well he should, since he has firsthand knowledge of his subject. But long life is not all it's cracked up to be for the professor, who's outlived his friends, his family members, and more wives than he wants to remember. Someone from his past appears to remind him of all the emotional damage he's caused, leading to an unnerving conclusion. (Beaumont's final episode for the series, *QUEEN OF THE NILE*, explore this theme further.)



## 3. PERSON OR PERSONS UNKNOWN

Richard Long stars as a man who suddenly discovers that no one knows who he is, not his wife, not his co-workers, not even his bartender. It's a classic nightmare scenario, borrowed countless times without acknowledgement. Broadcast in the latter half of Season 3, it also served as a further exploration / alternative version of the nightmare scenarios Beaumont created in Season 1 (*PERCHANCE TO DREAM*) and Season 2 (*SHADOW PLAY*). The episode also features a great double-twist ending that feels absolutely compatible with that particular nightmare.



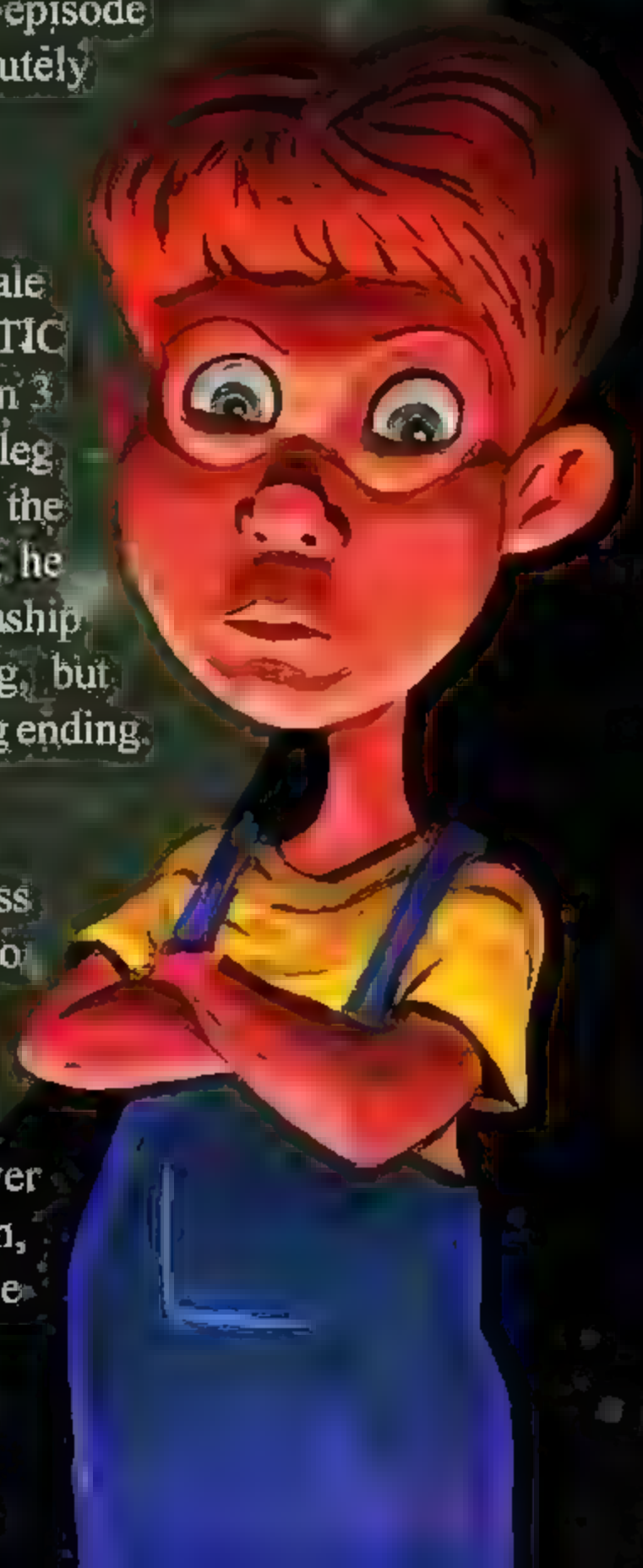
## 4. THE FUGITIVE

Beaumont was fully capable of spinning a warm tale filled with nostalgia and whimsy (see Season 2's *STATIC* and *THE PRIME MOVER*, respectively). In this Season 3 episode, an old codger and a young tomboy wearing a leg brace are involved in a loving relationship, enlivened by the older man's ability to transform himself into anything he likes, and his power over physical objects. The relationship is threatened when two "men in black" come calling, but Beaumont moves things along to a clever, warm, uplifting ending.



## 5. SHADOW PLAY

Beaumont spun a Kafka-esque tale of escalating madness in this episode, with Dennis Weaver playing a man who quickly becomes hysterical in a courtroom after he is pronounced guilty of murder and sentenced to death. Not only does he profess his innocence, he insists that he has already been executed for the crime, over and over again. He's positive that it's a horrible, horrible dream, but he appears powerless to do anything about it; he simply can't wake up.





# The TWILIGHT ZONE

## TWILIGHT ZONE: THE MOVIE IT'S A GOOD LIFE

by Justin Beahm

"It meant everything to me," shares director Joe Dante. "THE TWILIGHT ZONE was one of the most influential television shows of my generation. There had never really been anything quite like it, and nothing with the level of sophistication that Rod Serling brought with this material."

Dante's love for TWILIGHT ZONE runs deep, and while the show initially ran just five years, it had a tremendous impact on the young filmmaker who would go on to his own iconic heights with THE HOWLING (1981), GREMLINS (1984), and THE 'BURBS (1989). As fate would have it, Dante's first "studio" picture would be based on the series he so cherished as a child. "I learned that there was a feature script that Serling wrote based on Jerome Bixby's 'It's A Good Life,' but it didn't quite work and the film wasn't made. Several years later when the idea came to do TWILIGHT ZONE: THE MOVIE and

John Landis and Steven Spielberg were already signed, I happened to be in pre-production on GREMLINS for Steven. I sort of looked into it because I knew them both and got in right after George Miller was brought on board.

"We all got to choose what we wanted to do, but they only wanted to do remakes of TWILIGHT ZONE episodes. I chose 'It's A Good Life.' It had a great script from Richard Matheson and was the one story that was the most different from the way it had been handled on television. I thought, 'I can disguise this story at least to a point where people might get to the middle of the episode before they realize which one it is that they just saw.'"

"It's A Good Life" tells the story of young Anthony Fremont, a monstrous child with mental abilities that put him in control of the world around him, including the weather and anyone, or anything, that

gets on his bad side. Adults tiptoe around him nervously, and children want nothing to do with him. The original version of the story, directed by James Sheldon, aired on November 3, 1961 and starred little Bill Mumy, who would appear in three different TWILIGHT ZONE episodes and go on to sci-fi fame as Will Robinson in LOST IN SPACE four years later.

"At the time I was happy to play such a powerful little mutant," laughs Mumy of his most iconic pre-LOST IN SPACE role. "What little kid wouldn't be excited to play a character everybody is afraid of, and that everyone groveled to? I remember thinking I was the ultimate super-hero. I didn't think of him as a villain."

In Dante's take on the story, 12-year-old Jeremy Licht would step into the role of Anthony. After an initial audition, production stalled and Licht put the project out of mind. Then the phone rang.





**Joe Dante and Rob Bottin prepare to make some magic.**

Recalls Licht, "My agent called and said, 'They want to see you again for *Twilight Zone*.' I'll never forget this, I went into the room and there was Joe Dante and Steven Spielberg. It takes a lot to make me nervous, and man, I was nervous. I went in and read again and a few hours later they came in with an offer. They could have offered me \$1.50 and a sandwich and I would have taken the job."

The film script differed from the television production in a number of ways, perhaps most notably in the addition of the character of a school teacher named Helen Foley, who bumps into Anthony while he is riding his bike, and gives him a ride to his home. Kathleen Quinlan played Helen in what was a very different role for her at that point in her career.

"I wasn't really a big fiction person at that time," the Oscar nominee (*APOLLO 13*, 1995) confides. "I hadn't done a lot of fiction, but I met Joe and he was really interesting and terribly imaginative, and he drew me in."

The characters of Helen and Anthony spend almost all of the segment's running time on screen together, and Quinlan delighted in having an opportunity to work so closely with young Licht. She remembers, "He was a nice, sweet kid. Children being on set is a weird thing, because in their role they can be kids, but on set they need to be adults, so it is a weird dichotomy. Once Jeremy felt comfortable with me, we could just play. I remember he seemed to know where he was going and what he needed to do."

Licht looks back on working with Quinlan and glows. "She was unbelievable,

guiding me through different things because she had more experience than I did. She was fantastic!"

Matheson's adaptation for the film sees Helen taking Anthony to his country home where the segment spends the rest of its running time. Helen is introduced to Anthony's nervous, doting family, consisting of Kevin McCarthy as Uncle Walt, Patricia Barry as the mother, William Schallert as the father, and Nancy Cartwright as Ethel. Behind Anthony's back the family members appeal to Helen, begging her to help them escape the young monster's clutches. When Anthony catches wind of their intentions, he punishes them in various ways that only a child's mind would concoct.

The madness among the family members

stands in stark contrast to Anthony's stoic, cold demeanor," and Licht recalls how Dante made that happen in an organic way. "I'll never forget the first day of working with the other characters. I was in school in a trailer on the Warner Brothers lot while all the other actors were rehearsing, and I know Joe was rehearsing them pretty hard because when I got to set they had this mania about them, this sort of manic terrified energy. My mom had been running lines with me so I wasn't in there for the rehearsals with everyone else. They had this energy of needing to get out of there, terrified with the whole thing, and I walked in calm and cool, which was just what my character needed."

The bizarre house was a character unto itself, recalls Licht. "It was a really funky



**Joe Dante, Billy Mumy, Buck Houghton, John Davison, and Carol Serling**

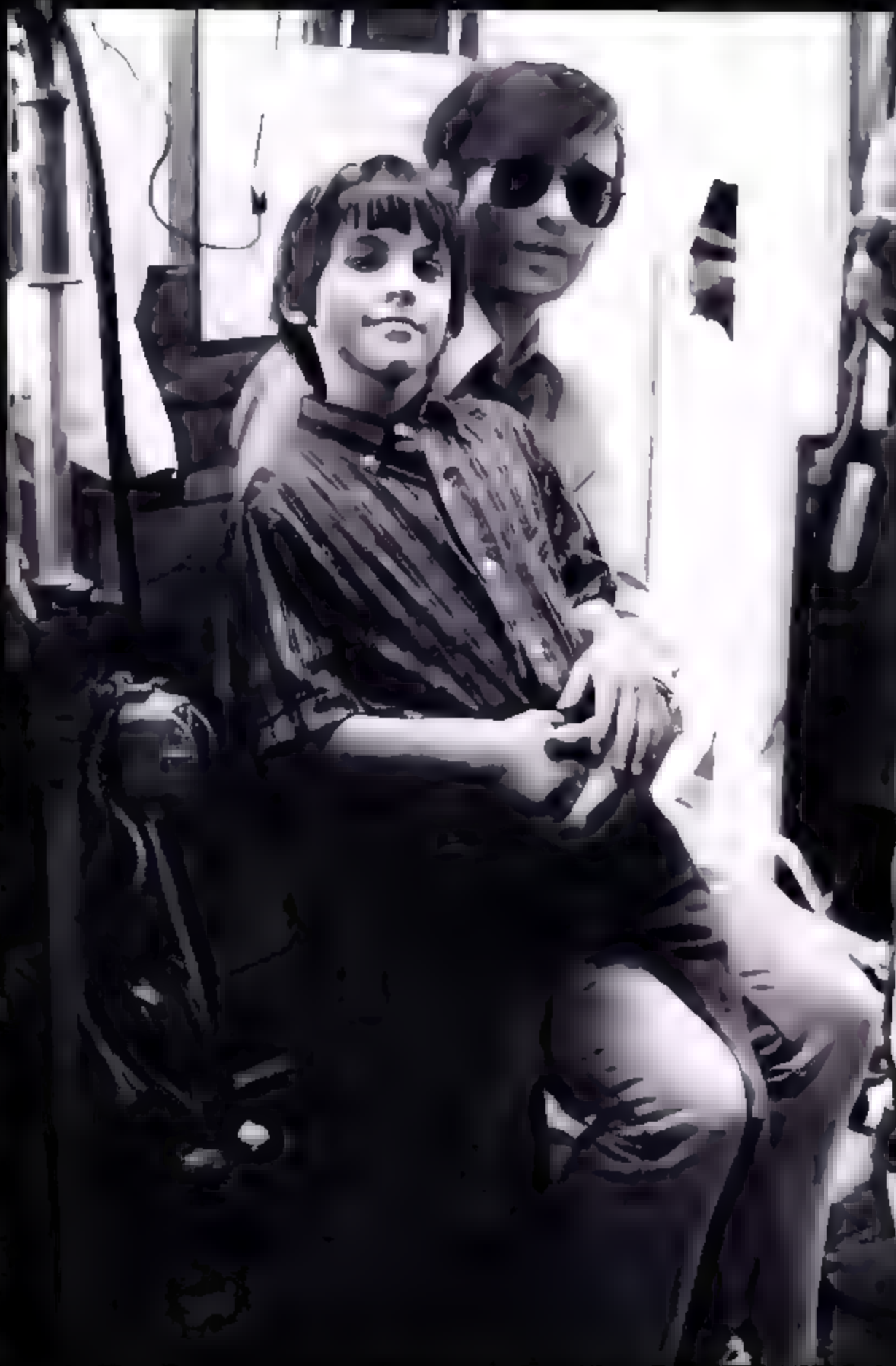


looking kind of Escher-esque set." Quinlan shares the sentiment. "The set was very rich and had a lot of depth. It felt very cartoonish. The colors were louder, the furniture was wonky. It was all a bit weird."

Dante explains the concept. "The set was built in force perspective, so when people came from the kitchen they had to duck under the door and they would get smaller as they came toward the camera. Because it was essentially a live action cartoon, we decided to go for extreme lighting and extreme colors and shooting at different frame rates. The upstairs set was in black and white. It was all our attempt to be weird."

Adding an element of the grotesque to the cartoonish environment was special make-up effects maestro Rob (THE THING) Bottin, whose crew went to creative lengths to bring all the horrifying creatures in Anthony's imagination to life. Remembers Dante, "I went to Rob Bottin because he had done THE HOWLING for me and specialized in crazy stuff. You shoot out the actors and then go to a warehouse somewhere and stay there for a week shooting nothing but monster props and transformation stuff."

Working with creatures to be added in post-production was something new to veteran Quinlan. She relates, "Joe would sit there with a screen on a wire rod, and he would say, 'Ok, now the monster goes over



**Joe Dante and Jeremy Licht**

here, and now the monster goes up here... as I am acting, and I thought, 'Really? That's what I have to react to?' You're kind of acting in a vacuum, and that was my first time encountering that."

Licht recalls the process. "There's a part where my character forces uncle Walt to do a magic show to keep Helen in the

house, and he pulls a rabbit out of a hat. I remember Joe saying, 'Okay, he's gonna pull this thing out and it's about yay big,' he's sort of describing, 'and everyone is scared to death except you. You think it's the funniest thing you've ever seen.'"

While the main family worked together as an ensemble, there was one member, revealed upstairs in a room by herself, that enjoys only brief screen time but is perhaps the most memorable for audiences. Surprisingly, the role of Sarah, the mouthless girl watching an endless loop of cartoons in the darkened room, was played by ex-Runaways singer Cherie Currie.

"As a kid in the sixties we lived for this stuff," shares the singer of her love for TWILIGHT ZONE. Currie jumped at the chance to join the cast. "I guess Joe Dante liked my eyes and asked if I'd be interested in doing it. It was a no-brainer."

While most of Bottin's efforts were in creature and mechanical effects, it was Currie that got to experience working with the effects pioneer first-hand. "Rob did a full-face mold and built it from there. I got to spend a day with him at his home studio, where he created all those monstrous works of art, and it was unbelievable."

While the final version of "It's A Good Life" in TWILIGHT ZONE: THE MOVIE seems to differ from the bleak conclusion



## TWILIGHT ZONE RADIO

by Justin Beahm


I was always envious of people like Orson Welles and John Houseman, who were around in the 30s and 40s and created these incredible radio shows," shares Carl Amari, producer of the TWILIGHT ZONE RADIO DRAMAS. "I always felt like I could do it. Maybe not as good as them, but I wanted to try."

Out of that admiration was born the most ambitious homage to Rod Serling's iconic television series ever undertaken: adapting every episode of the original series to radio. But that wasn't always Amari's plan.

Amari, who missed the early radio drama boom with his tardy 1963 birth, took his love for audio theatrics to rare lengths in the late 70s with the creation of Radio Spirits—at that time, the world's largest licensor of classic radio shows. By 1998, repackaging potential tapped, he decided to try his hand at creating his own program.

The choice of subject matter was easy. "I always loved THE TWILIGHT ZONE and felt it would lend itself perfectly to radio," he says. "It's so imaginative and runs the gamut from





**While Joe Dante is a fantastic director, he is a terrible magician. Hire him for your child's birthday party and you'll be paying therapy bills for years on end.**

of the original, with a happy sunset and blooming flowers, Dante explains it wasn't intended to be that way. "There was a goof up. The clap of thunder that introduces George's episode ['Nightmare at 20,000 Feet'] was supposed to be over the end

of my episode to indicate, maybe all is not well. I meant it to be like, yeah it looks good now, but who knows what will happen with Anthony in the future. He's not even an adolescent yet."

Would Dante ever be interested in

approaching another TWILIGHT ZONE episode if a sequel was made? "The episodes of this show are so pure and perfect how they are. The combination of the period, the actors and the black and white, is hard to beat." ●

westerns to comedy to mystery to sci-fi."

While the move was natural to Amari, very few television shows had made a successful transition to radio, something not lost on skeptical CBS executives. And his request was coming fifty years after radio's golden era. "They thought I was nuts, but I explained how I thought it could work better on radio because the theater of the mind is so powerful."

In 2002, after a well-received pilot earned him the green light from CBS and the blessing of Serling's widow Carol, Amari recruited writer Dennis Etchison to dredge the vaults and get to re-working the original show's scripts. Next priority was the selection of a host. Enter Stacy (MIKE HAMMER) Keach.

Keach, a self-avowed TWILIGHT ZONE fanatic who credits watching his father, William Stacy Keach, work on early radio programs like TALES OF THE TEXAS RANGERS with getting him into the business, was careful in his approach. "I wanted to make it original," says the iconic actor and author, "but I didn't want to completely disregard Rod Serling. I wanted to give certain homage to him, and I did so with a rhythm and inflection that is Serling-esque."

Once the host was a lock, the guest stars started rolling in. Lou Diamond Phillips, Jason Alexander, Fred Willard, Adam West, Henry Rollins, and many more came on board. After working through all 156 original episodes, broadcasting via satellite, internet, and over 150 regional stations around the country, Amari headed into production on new, original, TWILIGHT ZONE scripts.

"This thing is its own entity now. I am really excited about these new stories, and I think it adds more excitement for the series." ●

*More on the radio series at [www.twilightzoneradio.com](http://www.twilightzoneradio.com).*

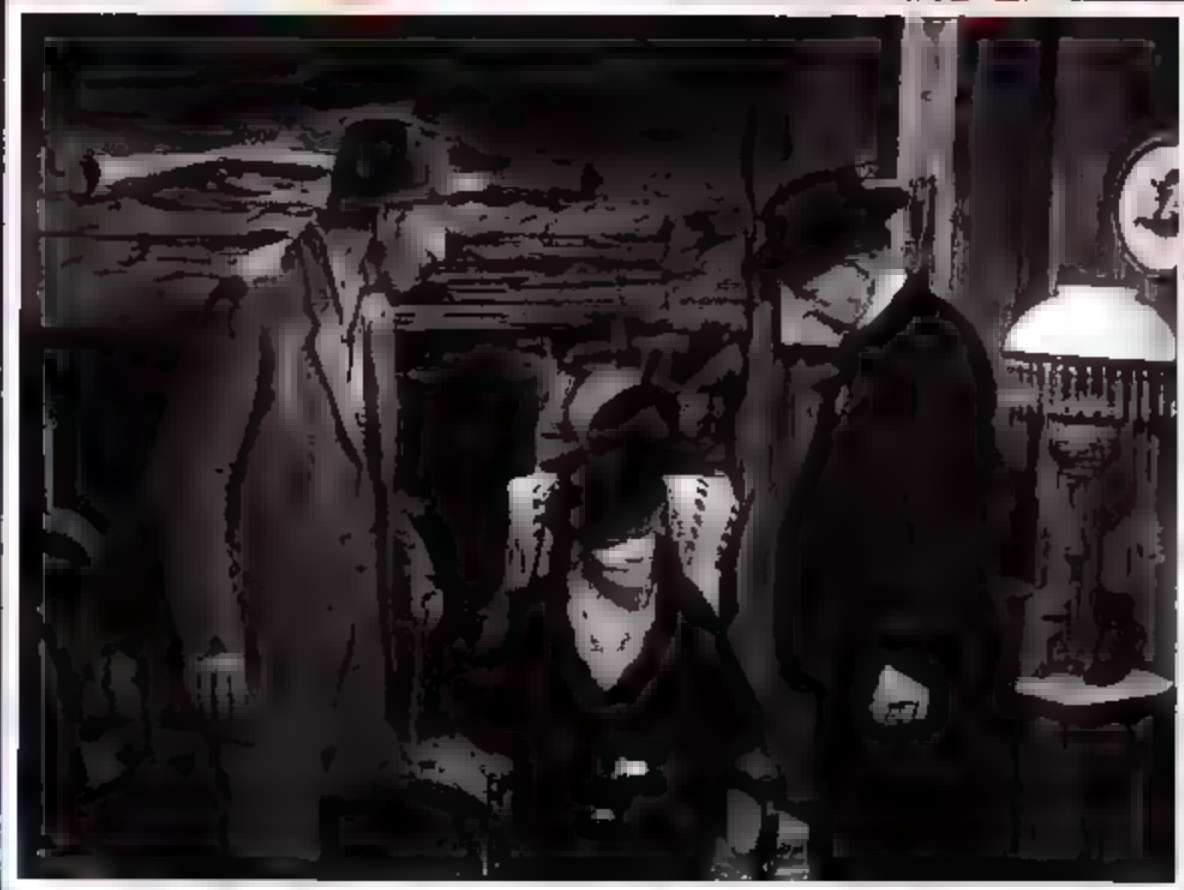




# The TWILIGHT ZONE

## EARL HAMNER JR.

by Holly Interlandi



"THE HUNT"

**CREATOR OF THE WALTONS, PENNER OF SPENCER'S MOUNTAIN, AND ALL AROUND SOUTHERN GENTLEMAN, EARL HAMNER, JR. MAY SEEM AN ODD FIT FOR FANTASY AND 'WEIRD TALES', BUT HE USED HIS VIRGINIAN UPBRINGING TO WEAVE FOLKTALES INTO THE FABRIC OF THE TWILIGHT ZONE, TELLING ENDEARING STORIES THAT HE CONSIDERS SOME OF THE BEST OF HIS CAREER.**

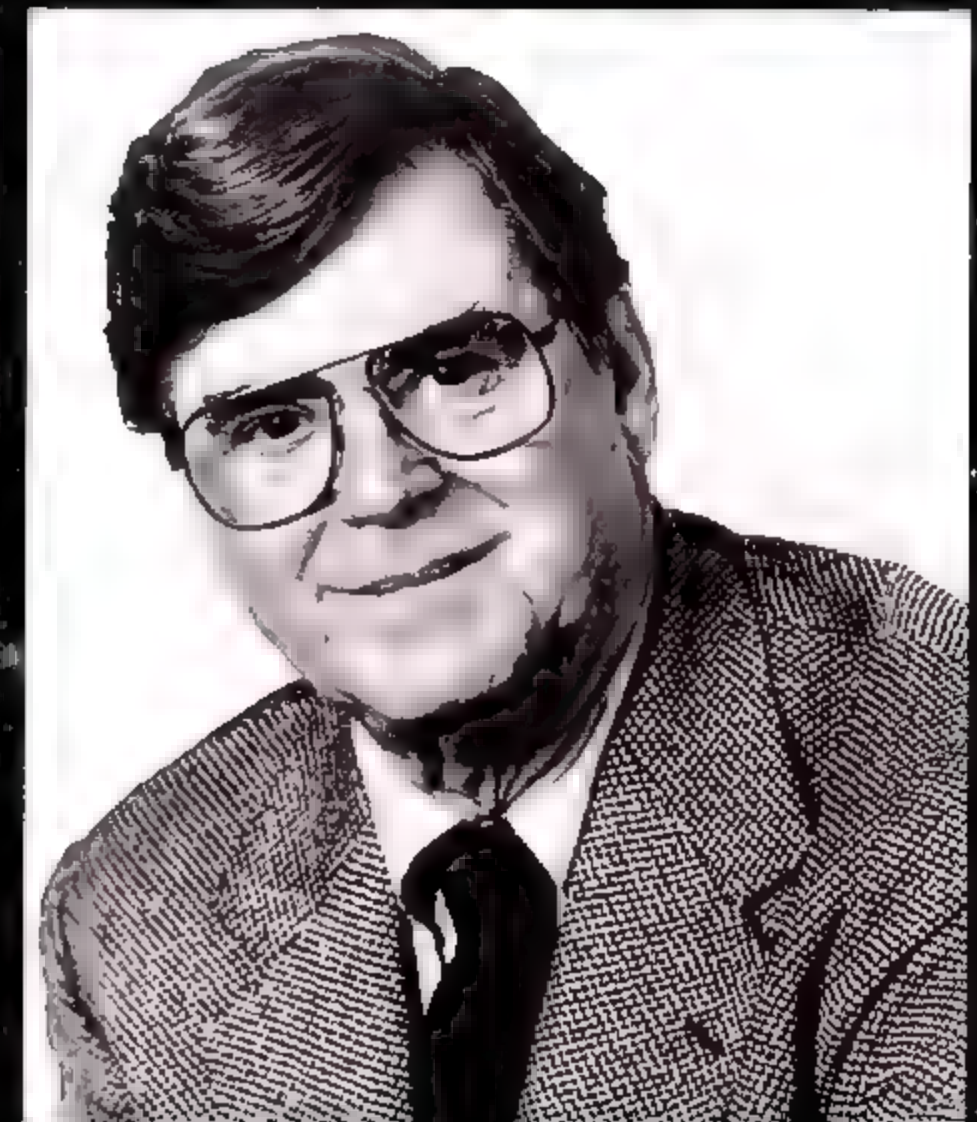
**Famous Monsters.** Let's start with how you knew Rod Serling.

**Earl Hamner Jr.** In 1949, there was a radio show called DR. CHRISTIAN. It was done by the McCann-Erikson agency in New York. Dr. Christian was a kindly old country doctor who told all the stories, and each year, they advertised the show as "the only show on radio where the audience writes the script!" They invited anybody to submit scripts—students of writing, anybody who thought they could write a script could send one in. In 1949, Rod and I were both students. We did not know each other, but we submitted scripts to that contest, and each of us won one of the awards. Several of us—I think seven

of the writers—were invited New York to be interviewed by Jean Hersholt, who was the actor who played Dr. Christian on the radio, and to meet each other. It was a nice occasion. That was my first meeting with Rod. I don't think he and Carol were married yet, but they both came, and I was very impressed with Rod as a person. He was very vibrant and intense. He wasn't a tall man, but he tended to levitate. He was a great presence—you could feel communication from him. It was lovely.

Then we both went our separate ways. I went back to the University of Cincinnati, and Rod went back to... Ohio State, I think it was. While I was a student, I got a job at this WLW station in Cincinnati and started saving my money, because what I really wanted to do was write a novel. So once I had accumulated enough money, not to live in a grand manner, but enough that I could retire for a while and do a novel, I resigned from the job. Later, Rod took the job. We never even met, that time! But later in California when we would see each other at parties, he would always introduce me as "the man who gave him his first job." Which was very gracious of him.

We next met when I came here in 1961, because I had been writing radio and television and books and stuff in New York, and television had since moved [to Los Angeles]. I wanted to do television. But at that time, for some reason, there was prejudice against writers who had not written a film, and I had never been on any film. I had two books; I'd done extensive work in radio; I'd been a small part of the Golden Age of television in New York. I



would go to see producers, and they'd say, oh, we heard about your books, but what have you got on film? I had nothing on film. Eventually, I met Rod Serling while he had THE TWILIGHT ZONE on the air, and I said, I really don't think I can write fantasy... but the money was running low. I wrote a couple of outlines and sent them to Rod, and he wrote back a nice note saying, thanks for sending me the stories, but they're chosen by committee, and I'll keep you posted. I thought that was a very nice way to let me down.

Then I had a call from his producer, Doug Howden, who said, "We read both of your outlines and we liked them very much. We know you don't write film, but would you like to write them up like little plays?" And I said absolutely not—I would like to write them up like little television shows! So, from those two scripts, I was catapulted into a career in television.

**FM.** Which two?

**EH.** "The Hunt" was one... and "A Piano in the House." Rod liked the work that I



did so much that he said, "What would you like to do next?" And I'd come back with another idea. I'm old and I've done everything in television, but I think some of the best writing that I did was on **THE TWILIGHT ZONE**. It was a unique experience.

**FM.** Certainly different from a lot of your other work.

**EH.** Well, it's different, but it's related, too, because if you look at some of the scripts, they have a folkish quality, and my work has always been kind of down-to-earth, dealing with country people, mainly. A folktale quality, and a Southern quality. If I brought anything to **THE TWILIGHT ZONE**, I think it was that folkish quality. One of the scripts that I did was called

was as if he'd lost his best friend. I think that was in the back of my mind when I wrote "The Hunt", which is a story about a man who thinks he's going into Heaven but is told that he can't bring his dog. It turns out that he's not at the gate of Heaven, but the gate of Hell. And he continues looking, eventually arriving at the real gate of Heaven... and of course they allow dogs!

**FM.** Of course. That's why it's Hell, if they don't allow dogs! [Laughs] Do you have an episode that you wrote that you like the

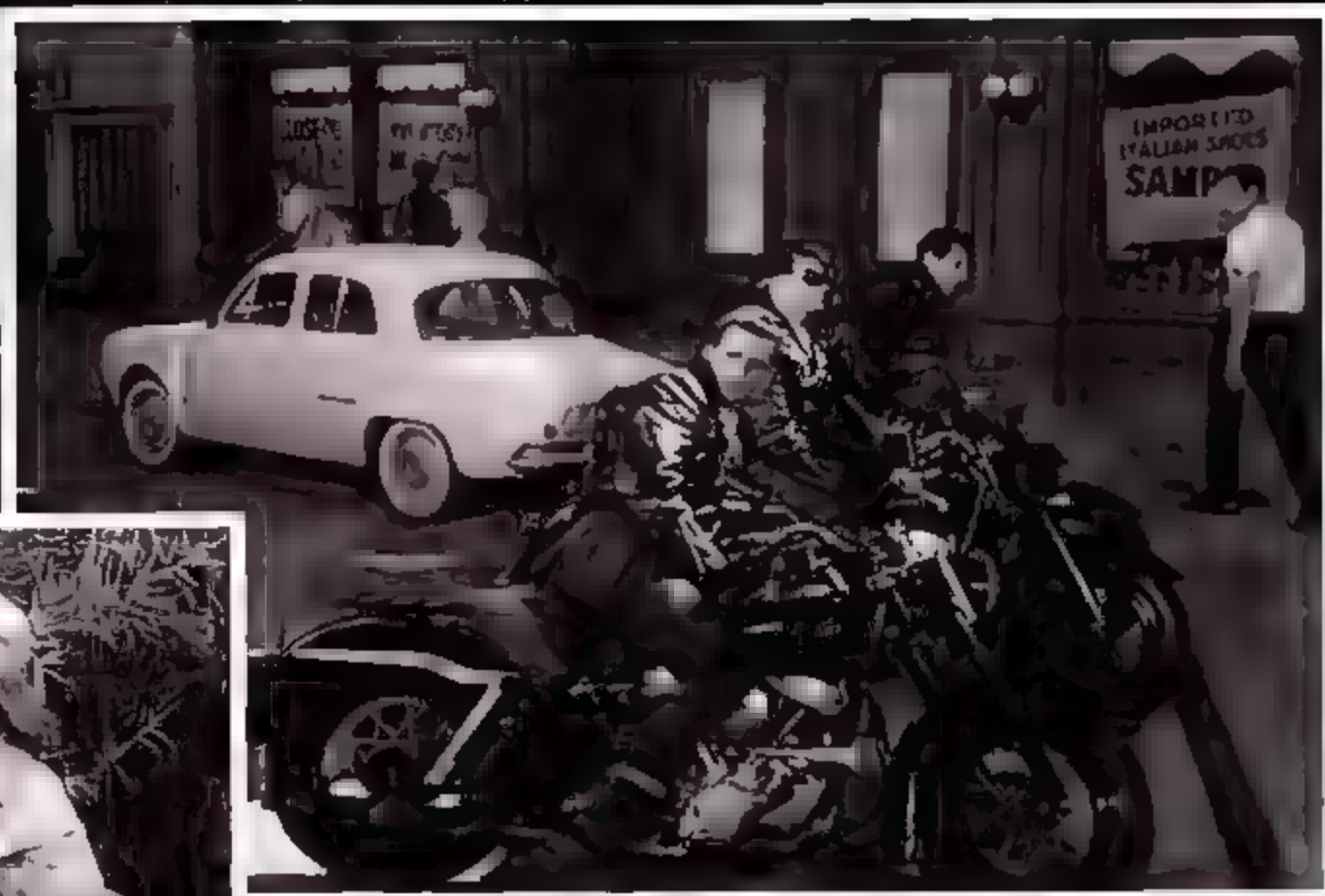
use?" I said I didn't, but I would write one. He said we only had four days. And I said, fine, I'd write one that day.

I think it was a good piece of work. The director did a wonderful job. It's about, as I said, a girl who sells her soul to a witch in order to gain a man's love. But she has to pay a terrible price. And the price I devised was that at midnight, she turns into a mountain lion. They were in production, and Herb called and said listen, we've been auditioning mountain lions over here and they are vicious creatures, but the animal trainer says he's got a nice black leopard. And I thought for **THE TWILIGHT ZONE**, it'd be perfect! It's an animal alien to this area, and that would make it even more mysterious. So they used the black leopard, and it was very successful. Anne Francis was the star in the show. She did a beautiful job. It required a very special feel for the folkish material, and they furnished it.

Everything I've ever done for television... the most successful pieces have been when direction, action, makeup, music... everything has meshed to make it right. When I did **THE WALTONS**, which was a challenging kind of a show with all those children, and the background with the blue ridge mountains of Virginia, nobody here in Hollywood knew anything about the blue ridge! But all of the elements meshed. And the same was true with **THE TWILIGHT ZONE**. Everyone put their best foot forward. I wish there were a show like it on today. I've tried to interest networks in another series in which fantasy is the main element, but nobody's been interested. There was an attempt to do **THE TWILIGHT ZONE** a second time, but they didn't have Rod's formula.

**FM.** Well, I think the reason **THE TWILIGHT ZONE** has endured so much is because there really hasn't been anything on television like it since then. It's still holds up fabulously.

**EH.** I have people call me at midnight saying, "Hey, there's a **TWILIGHT ZONE** special on!" or something. [Laughs] I think one of the secrets of the show is commonplace people finding themselves in extraordinary circumstances, solved finally in a way that makes great sense once you reach the denouement. It all adds up.



### "BLACK LEATHER JACKETS"

best?

**EH.** Oh, I think it would be "The Hunt". It has a sentimental value as the first thing I ever did for Rod. Also because it was a trademark, in that it was a Southern, folkish piece about a dog, and some of my best friends are dogs! [Laughs] I'm very proud of it. I had fan mail from all over the world about that particular episode. One piece of mail I received said that I'd gotten the idea from an ancient Egyptian folktale, which I did not. It was my own invention.

**FM.** Folktales run together so much.

**EH.** Exactly! But I'd never heard that before. I thought I had invented an original folktale. I also love the one

called "Jess-Belle".

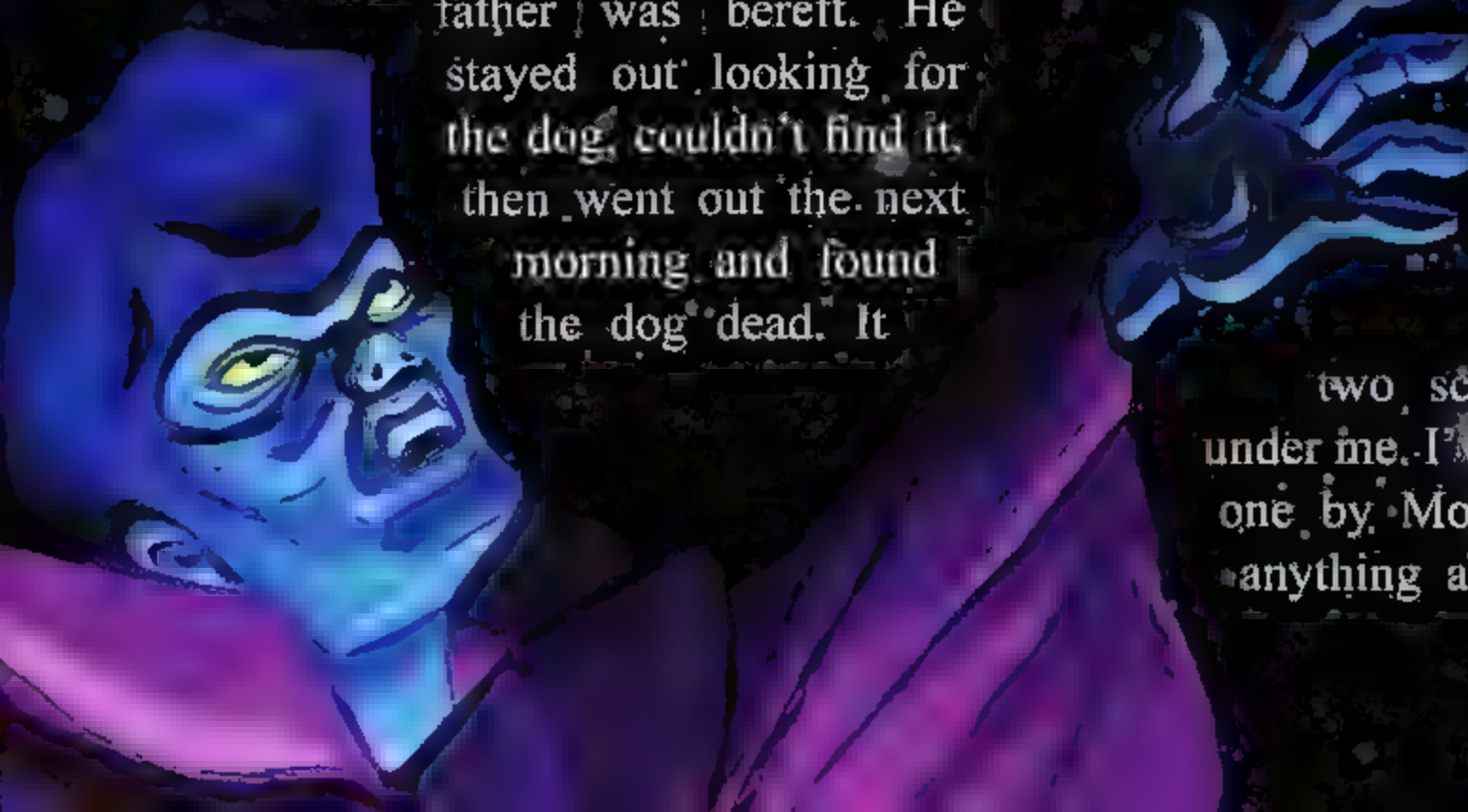
The producer at that time was Herb Hirschman, who called me one week and said, "I've just had

two scripts shot out from under me. I've got to have another one by Monday. Have you got anything around that we could

### "THE BEWTICHIN' POOL"

"Jess-Belle", an hour long show. It's about a girl who sells her soul to a witch in order to gain a young man's love. Very much, as you know, a theme in Southern folktales.

The script for "The Hunt" is a tale you might have heard your grandfather tell. That one came out of my father's love for his dogs. We were poor, but my father had wonderful dogs because the hunting club people would have my father train their dogs, and in exchange would give him fine hunting dogs. I remember once by accident, while hunting, he shot one of his dogs, the dog ran off, and my father was bereft. He stayed out looking for the dog, couldn't find it, then went out the next morning and found the dog dead. It





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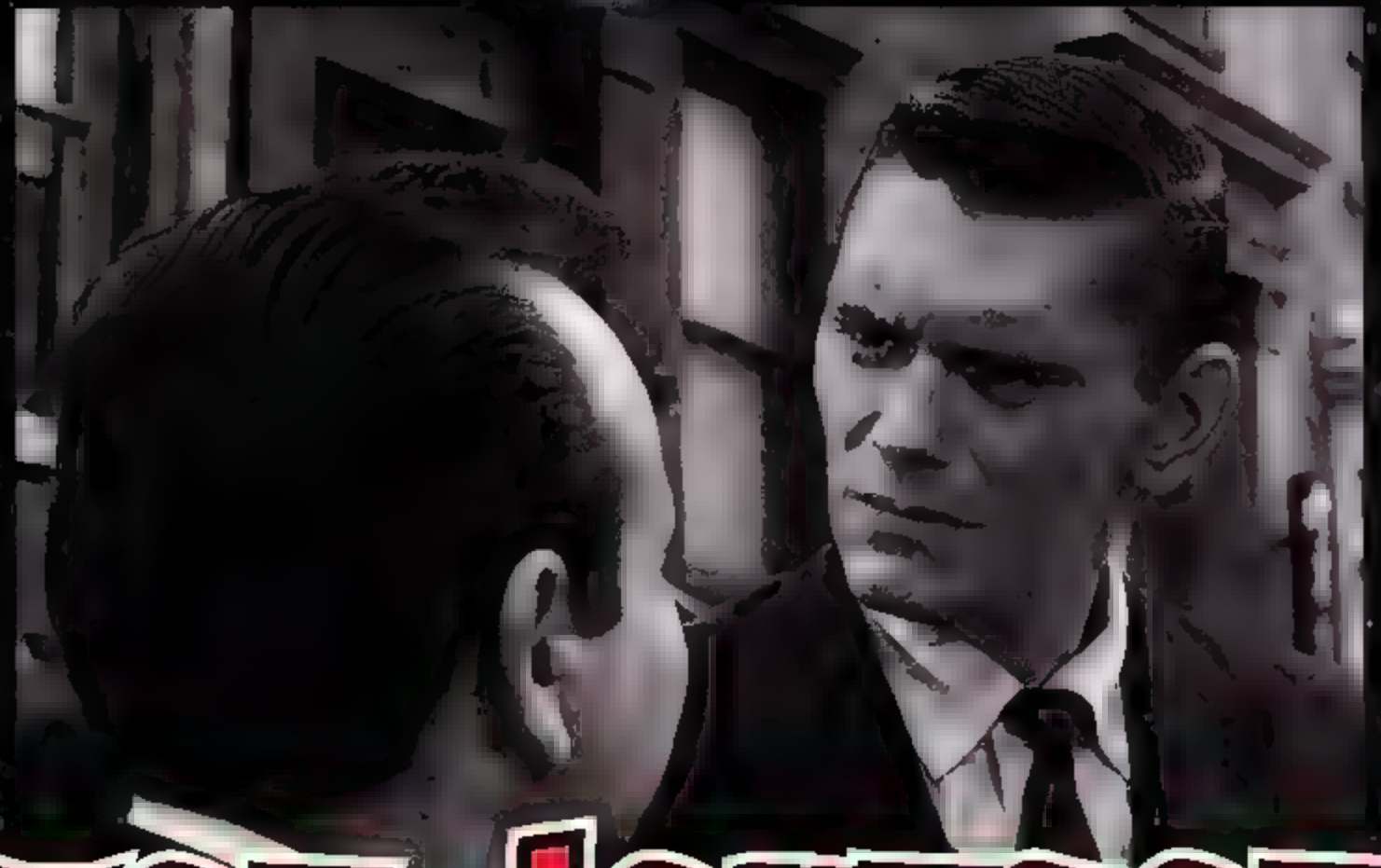
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# The TWILIGHT ZONE



## GEORGE CLAYTON JOHNSON

by Holly Interlandi

**E**LOQUENT, ENTHUSIASTIC, AND A TRUE LOVER OF STORYTELLING, GEORGE CLAYTON JOHNSON HAS SUCCEEDED IN ATTACHING HIS NAME TO THE TYPE OF 'MAGICAL' TALE THAT THE TWILIGHT ZONE MADE SO FAMOUS, AS WELL AS FAMILIAR TITLES LIKE LOGAN'S RUN, OCEAN'S ELEVEN, AND EVEN THE FIRST EPISODE OF STAR TREK. WITH A GROUP OF WRITERS LIKE RICHARD MATHESON, CHARLES BEAUMONT, AND RAY BRADBURY TO BOUNCE IDEAS OFF OF, IT'S NO SURPRISE THAT JOHNSON BECAME SUCH A FOUNT OF STORIES FOR ROD SERLING TO DRAW FROM.

**Famous Monsters.** From what I know about you, you were introduced to Rod Serling through a circle of science-fiction writers that you were working with—Ray Bradbury, Richard Matheson... how did you get into that circle?

**George Clayton Johnson.** I am a lifelong, devoted Ray Bradbury fan. Early on in my reading career, I recognized his as a singularly wonderful voice. And I wished so badly that I could be Ray Bradbury that before long I started forging Ray Bradbury stories. And I started seeing other stories that had that same stamp upon them—I could see the influence. Among those people were Charles Beaumont and William F. Nolan, to name two. So I continued to meet Charles. We met in a restaurant and talked for two solid hours about Ray Bradbury and the influence he had on literature of the era. And through him I met others, and came to understand that [Beaumont] himself had met Ray Bradbury. So, on one occasion, Charles Beaumont took me as a guest with him to a meeting of a club called "The Fictioneers." These were a bunch of penny-a-word story writers, editors, and publishers, who got together once a year. I was only too honored to be able to gather among them, and to meet a lot of writers I hadn't met before, like Poul Anderson and Clifford Simak. And there in the midst of all of that was Ray Bradbury, who was the guest speaker—one of the reasons Beaumont had taken me. And of course he was utterly inspiring.

Through our mutual admiration of Bradbury, people like Matheson and Beaumont and myself—people who all wrote episodes of THE TWILIGHT ZONE—were part of a little group

who would hang out. People who recognized Beaumont as our leader, an impetuous guy who would get tired of sitting at a typewriter and want to go off to ride the bumper cars at Pacific Ocean Park or go to some nudie bar or some weird idea that you would think was juvenile. But we would enthusiastically go off and act like teenagers, make a lot of jokes. And I, through them, mutually reinforced my ideas about what constituted a good story of the type that Bradbury had made so famous. And then Rod Serling came to town.

Rod was from the east, and he shared this admiration for Bradbury. He really wanted Bradbury to be a big part of [TWILIGHT ZONE]. My guess is that his bosses said, no, you can't drag Ray Bradbury in here. He's got too much clout—it'll be the Ray Bradbury Theater! He was probably right about that.

I was invited to parties at Beaumont's house. When we all got together, it was really a houseful. And in the midst of all of it was Rod Serling, cigarette in his hand, glass of Scotch on the rocks.



"A GAME OF POOL"





### "THE HOWLING MAN"

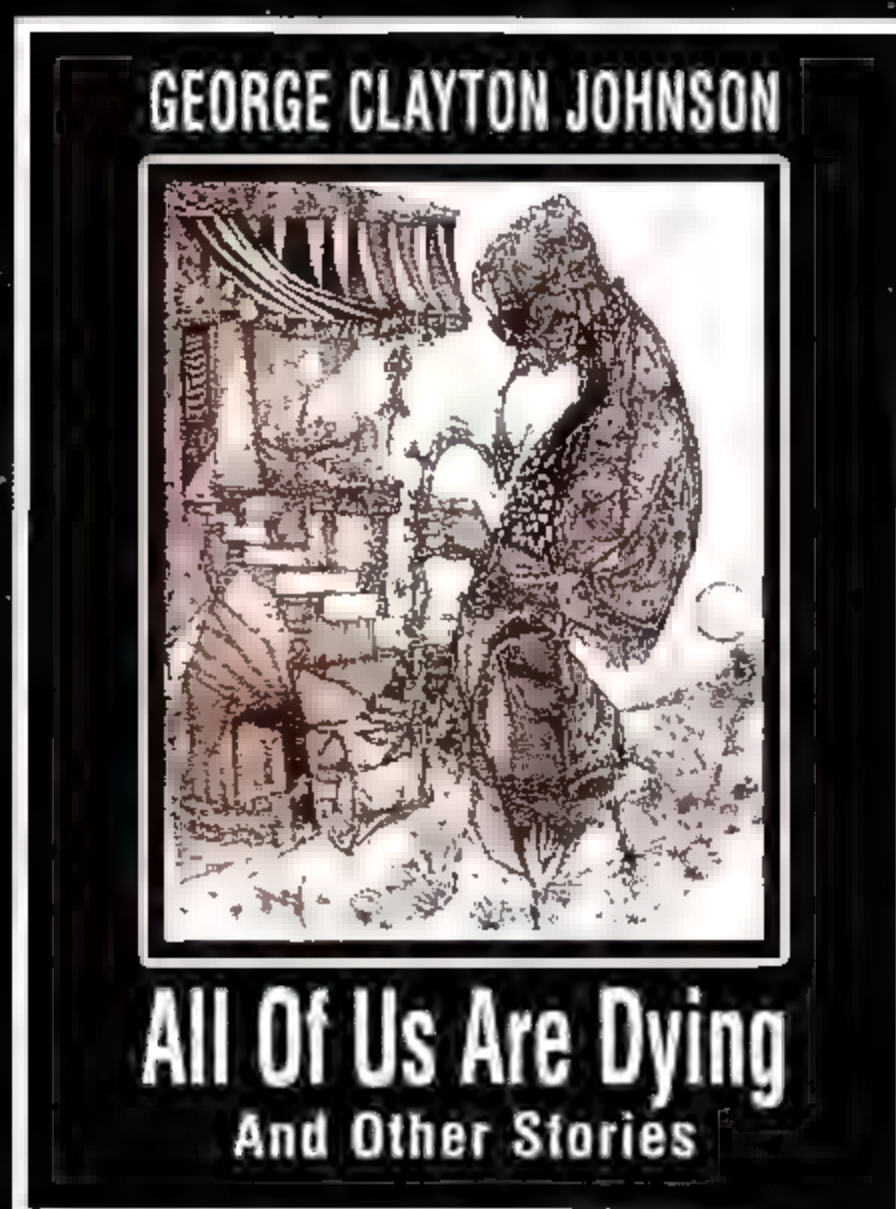
telling one joke after another. You couldn't get close to talk to him.

He was just doing his act. So I didn't get much of an opportunity to talk to Rod other than to greet him, shake his hand, and let his mind register the fact that I was a friend of Bradbury's, and of Beaumont's.

FM: But he knew who you were after that.

GCJ: And when I submitted a short story to him through an agent—the story was called "All Of Us Are Dying"—Rod adapted it into a script called "The Four of Us Are Dying". And what he did in taking my little short story, using it like an armature to make a statue... I looked at this and marveled. It was much more dangerous and strange, dark and eerie.

Frightening! But I loved it.



I immediately started thinking about that touch of strange, that element of fantasy that takes a mainstream, realistic story and makes it into one of the TWILIGHT ZONE episodes. I gave him another story called "Execution", and again he bought it, and adapted it into a magnificent thing. I offered him a third thing, although it's crazy the way that worked out. The story was called "Sea Change". The story is about a man who gets his hand chopped off, and it looks like he's going to die, but instead, he regrows

another hand. And what he knows is that the hand that was cut off is regrowing a man, and there's only room for one of them. When Rod read the story and said oh my god I want to buy it, I thought... it's me and Rod. We're going to be linked together—bride and groom. Two weeks later, he calls me back to tell me that his sponsor, an outfit called General Foods, told him that the idea of a man chopping his hand off over the dinner table was not their idea of how to sell food. They made it adamantly clear—"You can't do it." So I bought it back, and just recently I've been talking to some people about "Sea Change" and how to use it.

FM: In a current project?

GCJ: I'm doing a book; it's called MAGICAL THINKING. And I'm writing a little essay about what I mean by that. Is wishing on a star meaningful? Is there a point to it? "I want to be a real boy." Is that meaningful? Well, in some ways, it's not. What I did was try to find more things like that. Like mind reading, telepathy. Is that possible? Being able to move things with your mind, control the fall of dice on a table—is that possible? The more I could think that way, the more I could come up with storylines that would please Rod Serling.

He immediately offered to buy the fourth story I submitted to him, called "A Penny For Your Thoughts". I thought I would take advantage of the leverage that I had, and I said to him, "I love that you want to do it, but I would love to write a script based on it." They took an option out for the first draft of the teleplay. So I wrote "A Penny for Your Thoughts" as a script based upon my own story, which had Dick York playing a bank clerk who, through some miracle, was able to read the minds of some people in the bank. That, along with "Ocean's Eleven"—which was the first thing I ever sold to anybody (it took six years to get that to the screen)—allowed me access to the Writer's Guild of America, and all the literary privileges that come with that distinction.

FM: So it took a while for you to actually start writing the screenplays. In the beginning, you were writing actual literary short stories?

GCJ: Yeah. I also wrote an awful lot of outlines. See, the game of television in those days—it's changed quite a bit—but in those days, if you had a good agent... I had access to one who didn't want to sign me, but was willing to take my material and submit it under their heading, so people would know that it came from an agency. And that gave it a certain legitimacy in the eyes of Hollywood. So I looked around at other shows I could write for. My agent said, you've got to get something an hour long. You can't make your whole career on half-hour stories. So I got a job writing for ROUTE 66. I got Walter Matthau to play the lead in it. Then I got a job writing for THE LAW AND MR. JONES. I wrote a story called "The Boy Who Said No". And in each case, the producers would read my outlines... or they would listen to my pitch, and then encourage me. They had realistic stories, but even there I found myself a touch of "strange" to the story. Almost like a signature—I wanted to have that fantasy overtone.



# Pool

## "A GAME OF POOL"

Written by  
**GEORGE CLAYTON  
 JOHNSON**

Because I wanted to connect my name, George Clayton Johnson, with that kind of story. So when I put together this collection of stories about magical thinking, it truly will be an example of me struggling to become that guy. Many of these short stories are rare—you haven't seen them around. One of the stories was in a collection I did called *ALL OF US ARE DYING AND OTHER STORIES*.

**FM.** Is that in print still? That collection?

**G.C.J.** There were only 600 copies of it printed at the time! It went out of print almost immediately. But it's out there; you can locate it on eBay or some place. But the point, really, is that those stories were only seen by 600 people, many of whom never actually read the stories. They just put it in their libraries. So I'm thinking of taking a few scripts out of it and putting in some more short stories and making it a slightly different volume.

**FM.** I think the *TWILIGHT ZONE* angle will make people want to read the literary origins of the script material.

**G.C.J.** Well, I hope so, because I have a whole trunk full of material that I'd like to put in motion before I kick off, you know.

**FM.** Do you have a favorite episode [of *THE TWILIGHT ZONE*] that you wrote?

**G.C.J.** Well, I have several favorite episodes, depending on who I'm talking to. I like "A Penny For Your Thoughts" because it's a comedy, and it's hard to write comedy. It's not laugh-out-loud comedy, just a touch of humor here and there—and it makes you smile. That kind of story is very rare. Also, there's enough intricacy in it, and enough truth in it, because it's basically a story that says a lot of us daydream about doing stuff that we'll never do. And this is an example of that—but one that causes a lot of consternation, because the guy's daydream is that he'll take the money out of the bank vault and go off to Bermuda with it. And as he dreams of doing it, it sounds like a crime in progress, but it's just a daydream.

Another one was the utter perfection that Robert Redford and Gladys Cooper brought to the story "Nothing in the Dark," where he's Mr. Death, and she's an old woman who is afraid to die, but she has to let him in out of pity for his situation, then finds herself having a discussion in which she ends up telling him about her fear of Mr. Death. And Gladys Cooper, one of the grand ladies of stage and screen, she goes back so far, and worked for people like Mr. Hitchcock. Robert Redford, before he became the movie star, in



a significant role that everybody remembers.

But I think the best of the group that I wrote, the most enduring, is "Kick the Can." Ernest Truex was the old man who believed that by learning to play children's games again, he could become young. He's trying to get these old people to join with him to play Kick the Can, because he thinks it's the secret of youth. He's a minister to their existence, almost, because of his total enthusiasm about it. Ernest Truex and Russell Collins played the two leads. Wonderful actors.

**FM.** Do you have a favorite that somebody else wrote?

**G.C.J.** Charles Beaumont's "The Howling Man." H.M. Wynant takes refuge in a monastery in the middle of the black forest some place, and while he's in there, he hears screams, and when he inquires about what that is, he's told that it's the Devil. That they've caught the Devil and chained him up. And the guy helps him get out. It's a rich story that was given an awful lot of attention.

I have a dozen of these in my head, that when I think about *THE TWILIGHT ZONE*, I think oh, those were really extraordinary stories. One that Charles Beaumont did right at the beginning of his writing career—he wrote 22 episodes—one of them was called "Shadow Play." Had Dennis Weaver in it. He's in jail, and he's trying to explain that he's been through this before, once he was the court reporter, once he was the defendant, once he





**Steve Goldin, Forry Ackerman, Kathleen Sky, and George Clayton Johnson at Buena Park (1979)**

**Right: "THE FOUR OF US ARE DYING"**

was the judge... don't they know it? No, they say, and they take him and the next thing you know, it's happening again. And he's right—they've all played different roles in this same damn drama involving him.

Rod Serling did some wonderful ones. I could go on and on about Rod. He wrote 150 of the bloody things. I don't know how he did that. Allegedly with a tape recorder and a couple of good secretaries. And he kept up with hosting the show, and being an actor in the show, and doing all kinds of promo and trips... he was on the set a remarkable amount of time. I remember him bringing some people on the set, while Lola and I were there... Lola is my wife, without whom I could not exist. And he introduced us—'This guy is the guy who wrote the dandy thing we're filming right now!' And I thought, dandy... what a wonderfully odd word to use.

It was almost a career boost, that Rod Serling would talk about us in this familiar way, put in his own special language. He was a very literate, intelligent fellow. I admired him a

lot, because he had won all of those Emmys... anything that came from the east coast that had any quality had his name on it. He was always very careful to maintain a very high level of quality in his own work. I know that if my work wasn't on par with Beaumont's, or with Matheson's, then Rod wouldn't buy it. So he really kept me on my toes.

I even have my own TWILIGHT ZONE-type series. I call it THE EXISTENTIAL PLAYHOUSE. It basically features little one-act plays that can be done in a limited space, with very few sets—very few props—because the stories themselves are so strong... the idea of a playhouse that is the focus of the energy. The stories taking place on that little stage are 'existential' stories, because this is not a stage on Broadway. This is a stage on the floor of hell. It's a different abstract space. The right kind of a soundtrack or musical score behind the images appearing out of the dark would be reminiscent of the nightmare landscape, where suddenly a big face will loom up in front of you. Or suddenly you whirl and there's a whole different... the abruptness, and dislocation, and the slightly psychotic aspect of things, so that perhaps they're given to you almost out of order. But at the last moment, your mind reassembles them and you see that they make incredible sense.

**FM.** You don't need to tell a story in chronological order, a lot of the time. It's all the same story, even if you put it in the right order afterwards.

**G.C.J.** Some of the best things come together at the very end, when you 'get it'. A story without a really good ending is not a good story. No matter how artful the rest of it is, if it doesn't have a killer ending... even a slight story with a killer ending is immortal. Because endings make good stories. ●





PART 3 OF KEVIN BURNS' BRIDE OF  
FRANKESTEIN COMIC—FROM WHEN HE  
WAS ONLY SIXTEEN-YEARS-OLD!

LATER, AT THE CASTLE, PRETORIUS BARGES IN ON  
THE DOCTOR AND HIS NEW BRIDE AS THEY PREPARE  
FOR THEIR HONEYMOON.

GOOD EVENING, HENRY. I DON'T BELIEVE  
I'VE HAD THE OPPORTUNITY TO OFFER MY  
CONGRATULATIONS ON YOUR MARRIAGE.



DOCTOR PRETORIUS, I  
DON'T KNOW WHAT YOUR  
BUSINESS IS WITH MY  
HUSBAND, BUT WHATEVER  
IT MAY BE I CAN TELL  
YOU FRANKLY THAT I AM  
NOT FRIGHTENED OF IT  
OR YOU.

HENRY'S BEEN VERY ILL.  
HE'S IN NO STATE TO BE  
ALARMED OR ANNOYED.  
YOUR VISIT NOW IS MOST  
UNWELCOME. AS SOON  
AS THE CARRIAGE DRIVES  
UP, WE'RE LEAVING. GOOD  
EVENING, DOCTOR!



ELIZABETH LEAVES THE ROOM.

I THINK YOU KNOW WHY I  
AM HERE, HENRY. ALL  
THE NECESSARY PREPARA-  
TIONS HAVE BEEN  
MADE. I HAVE ALREADY  
CREATED BY MY  
METHODS, THE PERFECT  
HUMAN BRAIN - ALREADY  
LIVING BUT DORMANT.  
EVERYTHING IS NOW  
READY FOR YOU AND ME  
TO BEGIN OUR SUPREME  
COLLABORATION.

NO! NO! DON'T  
TELL ME OF IT! I  
DON'T WANT TO  
HEAR! I'LL HAVE NO  
HAND IN SUCH A  
MONSTROUS  
THING! I'VE  
CHANGED MY MIND.  
I WON'T DO IT!

I EXPECTED THIS. I THOUGHT  
WE MIGHT NEED ANOTHER  
ASSISTANT. PERHAPS HE  
CAN PERSUADE YOU!

WE SHALL SEE.

NOTHING CAN PERSUADE ME!



THE MONSTER ENTERS.

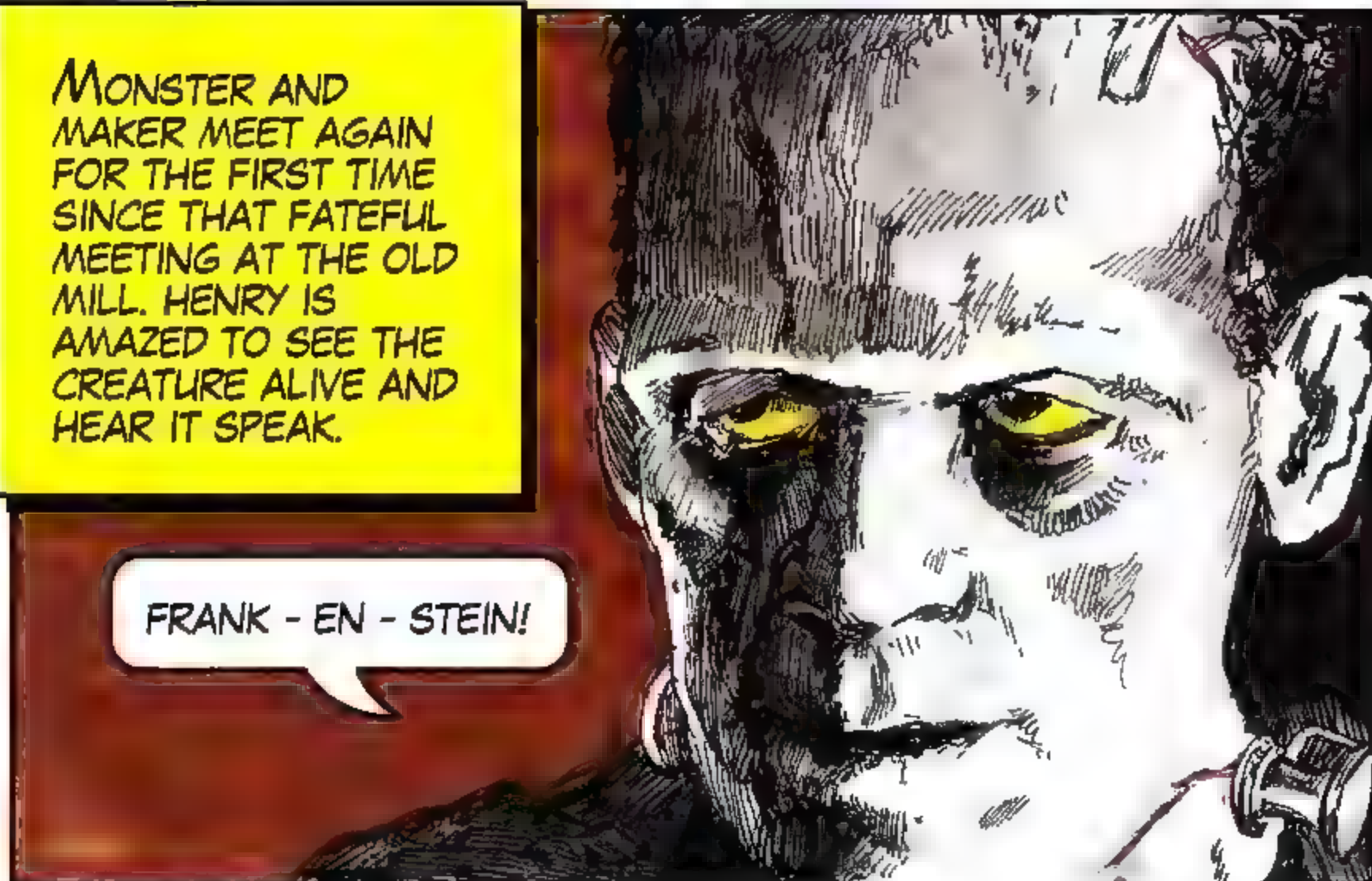
OH, NO!  
NOT THAT!

OH, HE'S QUITE  
HARMLESS...EXCEPT  
WHEN CROSSED.



MONSTER AND  
MAKER MEET AGAIN  
FOR THE FIRST TIME  
SINCE THAT FATEFUL  
MEETING AT THE OLD  
MILL. HENRY IS  
AMAZED TO SEE THE  
CREATURE ALIVE AND  
HEAR IT SPEAK.

FRANK - EN - STEIN!





HE SPEAKS?!

YES, THERE HAVE BEEN A FEW IMPROVEMENTS SINCE HE CAME TO ME.

PRETORIUS, THIS IS YOUR DOING! YOU PUT HIM UP TO THIS. WELL, I'M THROUGH WITH IT. GET HIM OUT! I WON'T EVEN DISCUSS IT UNTIL HE'S GONE!

GO NOW. YOU KNOW WHAT I WANT YOU TO DO.

YOU...MUST...DO...IT! MAKE...WOMAN, FRIEND...FOR...ME!



INDEED, THE MONSTER DID KNOW WHAT TO DO. HE SNUCK AWAY THROUGH THE CASTLE TO ELIZABETH'S BEDROOM WHERE ELIZABETH WAS PREPARING TO LEAVE. HE THEN CREEPT INTO HER ROOM AND SUBDUED HER...

NO! NO! GET AWAY FROM ME! DON'T TOUCH ME! EEEEEK!

RRRRRRR!





HE THEN TOOK HIS LOVELY HOSTAGE TO A HIDDEN MOUNTAIN CAVE, THERE TO AWAIT FURTHER ORDERS FROM DOCTOR PRETORIUS.



HENRY, NOW AWARE OF ELIZABETH'S SITUATION, REALIZES THAT HE MUST GO THROUGH WITH THE EXPERIMENT FOR HER SAFETY.

HENRY, I CHARGE YOU WITH THE SAFETY OF YOUR WIFE! NO HARM WILL COME TO HER AS LONG AS YOU DO AS HE COMMANDS!

ALRIGHT! I ADMIT I'M BEATEN. BUT, IF YOU WILL BRING HER BACK, I'LL DO ANYTHING YOU SAY.

GOOD, BARON. THEN WE WILL GO IMMEDIATELY.

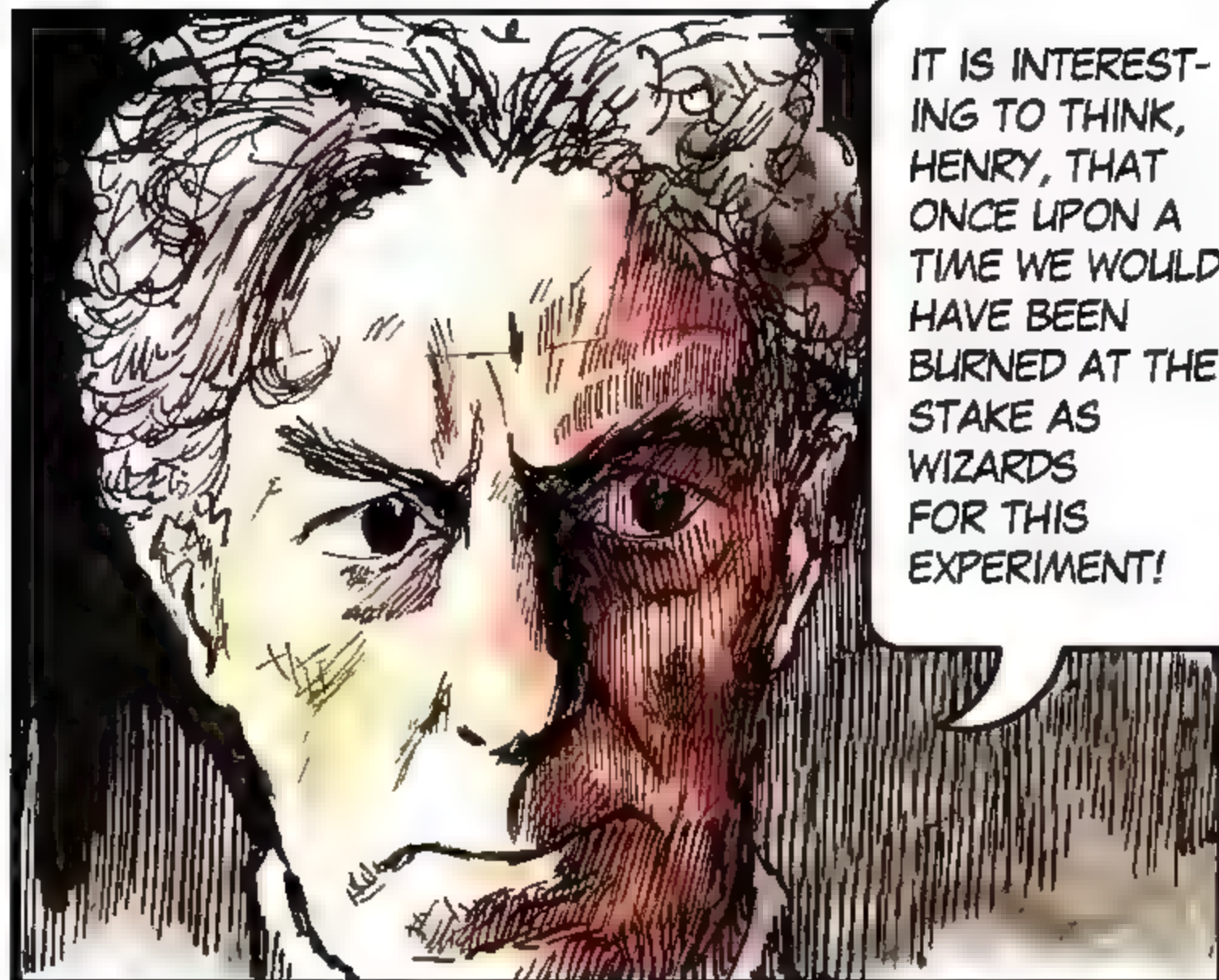
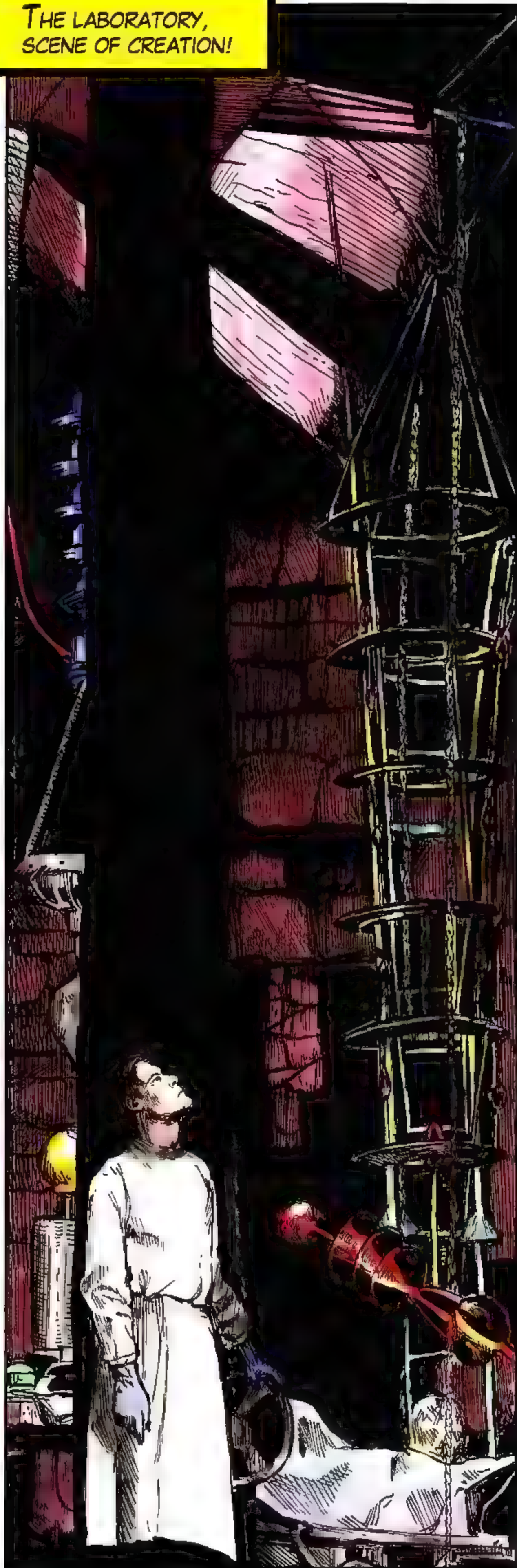


THE YOUNG BARON LEADS HIS PARTNER AND THEIR ASSISTANTS UP THE STAIRWAY OF THE DESERTED WATCHTOWER, WHICH WAS THE SITE OF THE MONSTER'S CREATION. HENRY LEADS THEM UP THE STAIRWAY TO...





THE LABORATORY,  
SCENE OF CREATION!



IT IS INTEREST-  
ING TO THINK,  
HENRY, THAT  
ONCE UPON A  
TIME WE WOULD  
HAVE BEEN  
BURNED AT THE  
STAKE AS  
WIZARDS  
FOR THIS  
EXPERIMENT!



THIS HEART IS USELESS. I MUST HAVE ANOTHER,  
AND IT MUST BE SOUND AND YOUNG!



KARL, YOU MUST GO TO YOUR FRIEND AT THE  
ACCIDENT HOSPITAL. WHAT WE NEED IS A YOUNG  
FEMALE VICTIM OF SUDDEN DEATH. CAN YOU DO IT?

I'LL TRY.



AND TRY HE DID. KARL, FOR THE PRICE OF ONE THOUSAND CROWNS, WENT TO THE VILLAGE AND MURDERED AN INNOCENT GIRL WHOSE HEART WAS NEEDED FOR THE UNHOLY EXPERIMENT.

LATER...

IT'S BEATING PERFECTLY, JUST AS IN LIFE. OH, IF I CAN ONLY KEEP IT GOING UNTIL...

IT WAS A VERY FRESH ONE!



AS THE HEART WAS SO FRESH, HENRY NOW SUSPECTS KARL OF FOUL PLAY. HE BEGINS TO QUESTION THE DEMENTED ASSISTANT. DR. PRETORIUS COACHES KARL ON WHAT TO SAY.

WHERE DID YOU GET IT?

I GAVE THE GENDARME 50 CROWNS.

WHAT GENDARME?

I...IT...WAS...A POLICE CASE...

YES, VERY SAD. ONLY WE CAN'T WORRY ABOUT THAT NOW. DO YOU NEED ANY HELP, HENRY?





NO, NO! I CAN WORK BETTER ALONE. BUT I'M EXHAUSTED, I MUST HAVE SLEEP.

JUST THEN, THE MONSTER ENTERS THE LABORATORY.

WHERE'S ELIZABETH?! HAVE YOU BROUGHT HER?

SHE WAIT! I WAIT! WORK! FINISH! THEN SLEEP!

I CAN'T WORK THIS WAY! PLEASE GO AWAY! SEND HIM AWAY!



I'LL TAKE CARE OF HIM FOR A LITTLE WHILE. HERE, DRINK...DRINK.

HUUUH! DRINK, DRINK GOOD (GRUNT).



UNKNOWN TO THE CREATURE, PRETORIUS HAS DRUGGED THE WINE WITH KNOCKOUT DROPS WHICH MAKE THE MONSTER DROWSEY AND FINALLY PUT HIM TO SLEEP.

ELIZABETH...SHE'S DEAD!

ELIZABETH IS ALIVE AND SHE IS WELL.

I DON'T BELIEVE YOU!

I HAVE PROOF.

PROOF?

IN A FEW MOMENTS FROM NOW SHE WILL SPEAK TO YOU FROM WHERE SHE IS THROUGH AN ELECTRICAL MACHINE.

WHERE IS SHE?

NOT FAR FROM HERE.





HENRY IS ALLOWED A BRIEF CONVERSATION WITH ELIZABETH. BUT NOW A STORM IS RISING! THE BRAIN IS ALREADY IN POSITION AND THE HEART IS BEATING REGULARLY. THE COUNTDOWN TO CREATION BEGINS!

THE STORM IS RISING, DR. FRANKENSTEIN! IT'S COMING OVER THE MOUNTAINS!

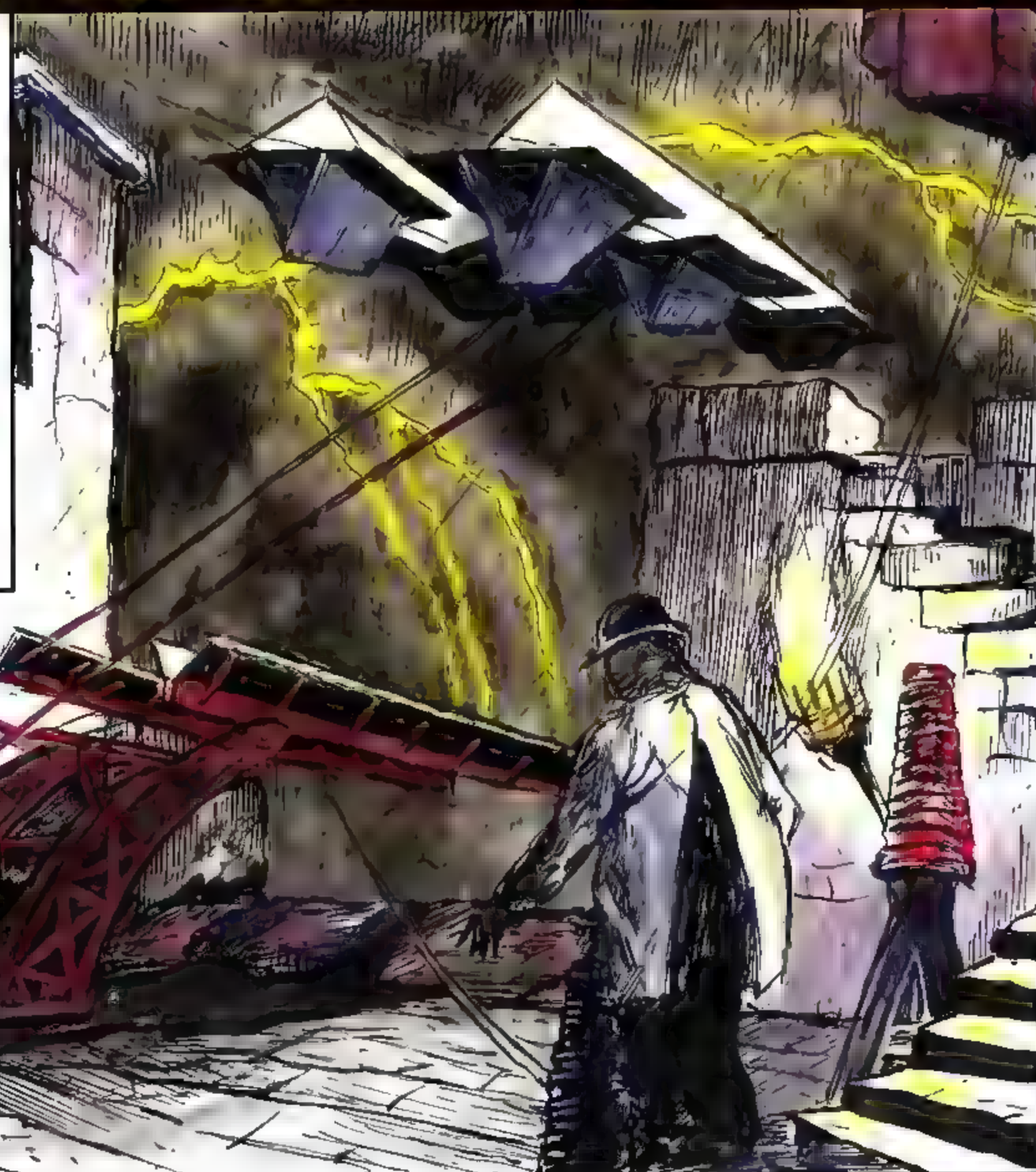


WE WILL BE READY!

KARL! LUDWIG! SEND OUT THE KITES! HURRY!!



ON THE TOP OF THE OLD WATCHTOWER ARE STORED THE GREAT LIGHTNING-CAPTURING KITES. THEY ARE BEING RELEASED AS THE STORM NOW REACHES ITS ZENITH!



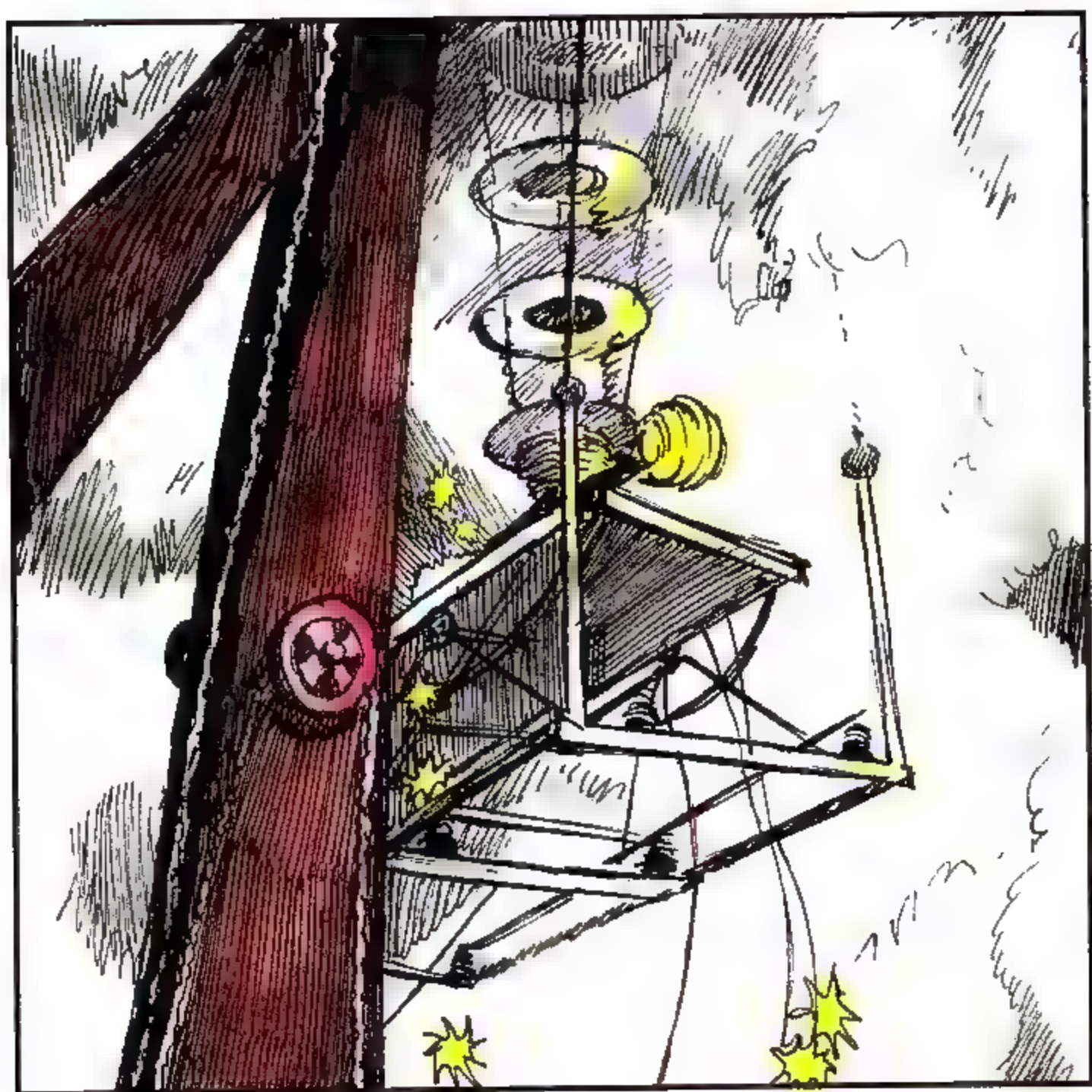
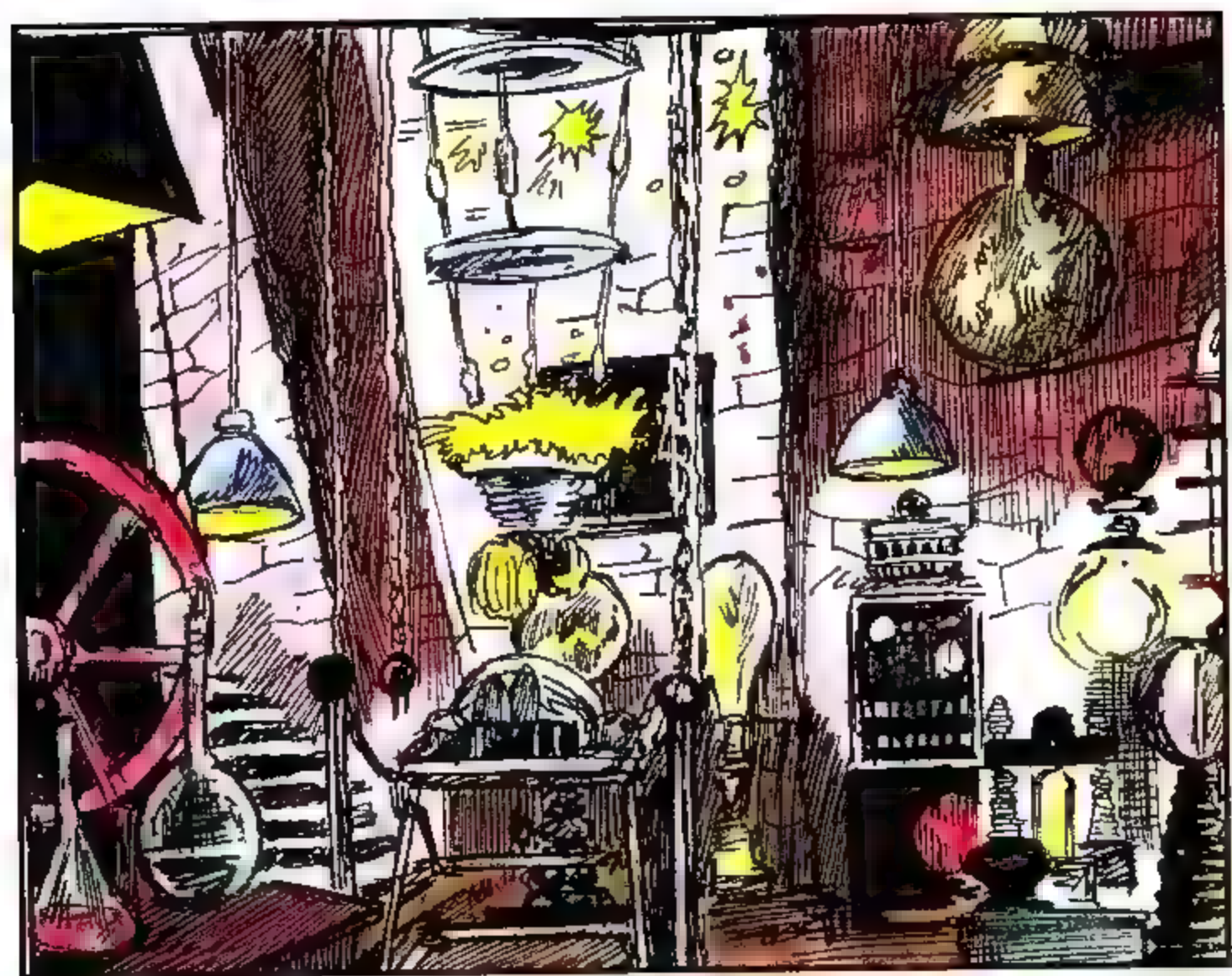
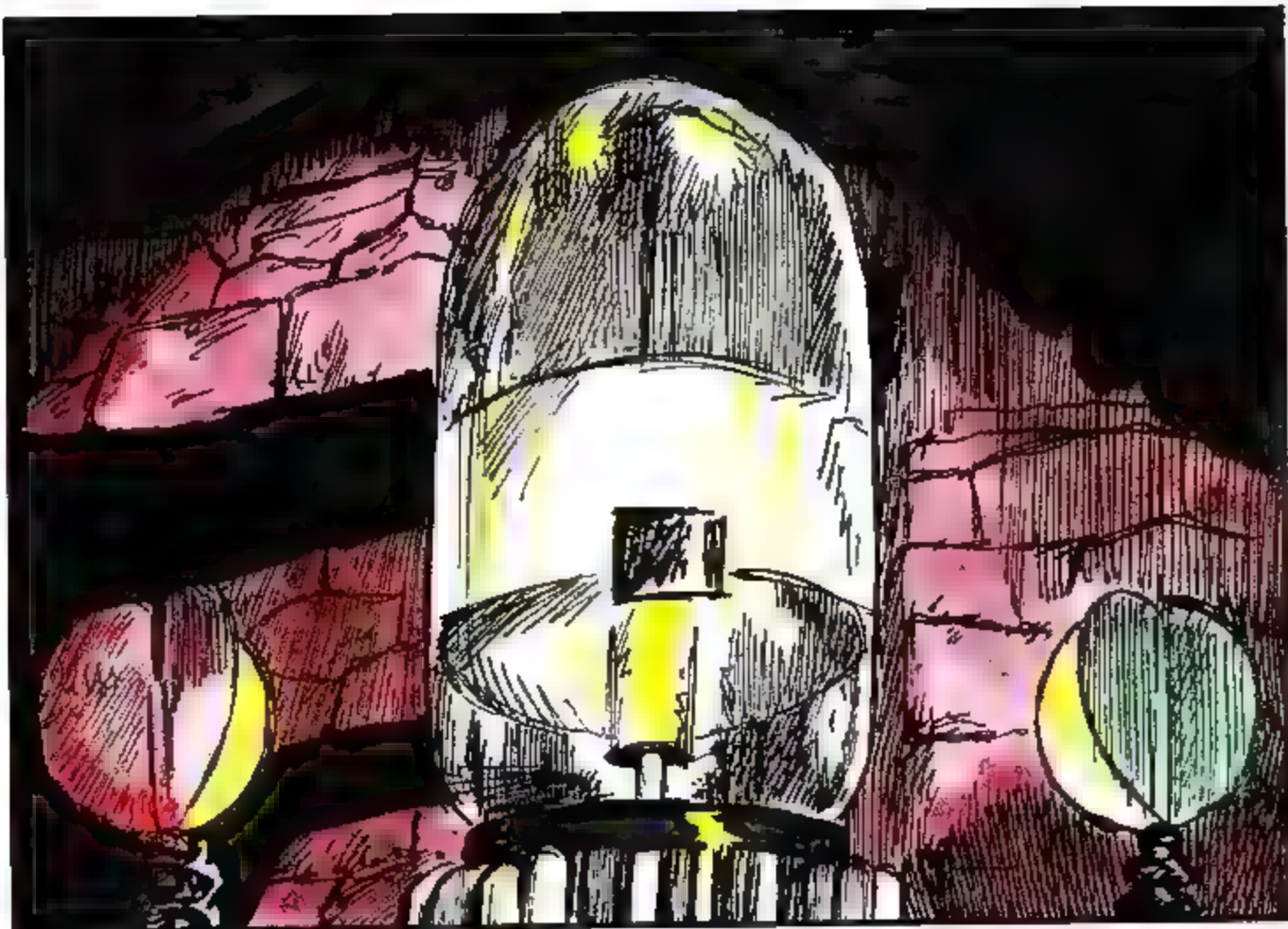


THE HEART IS NOW IN PLACE. EVERYTHING IS READY FOR THE GREAT EXPERIMENT! PRETORIUS MARVELS OVER THE GAZIE-WRAPPED MUMMY-LIKE FORM!

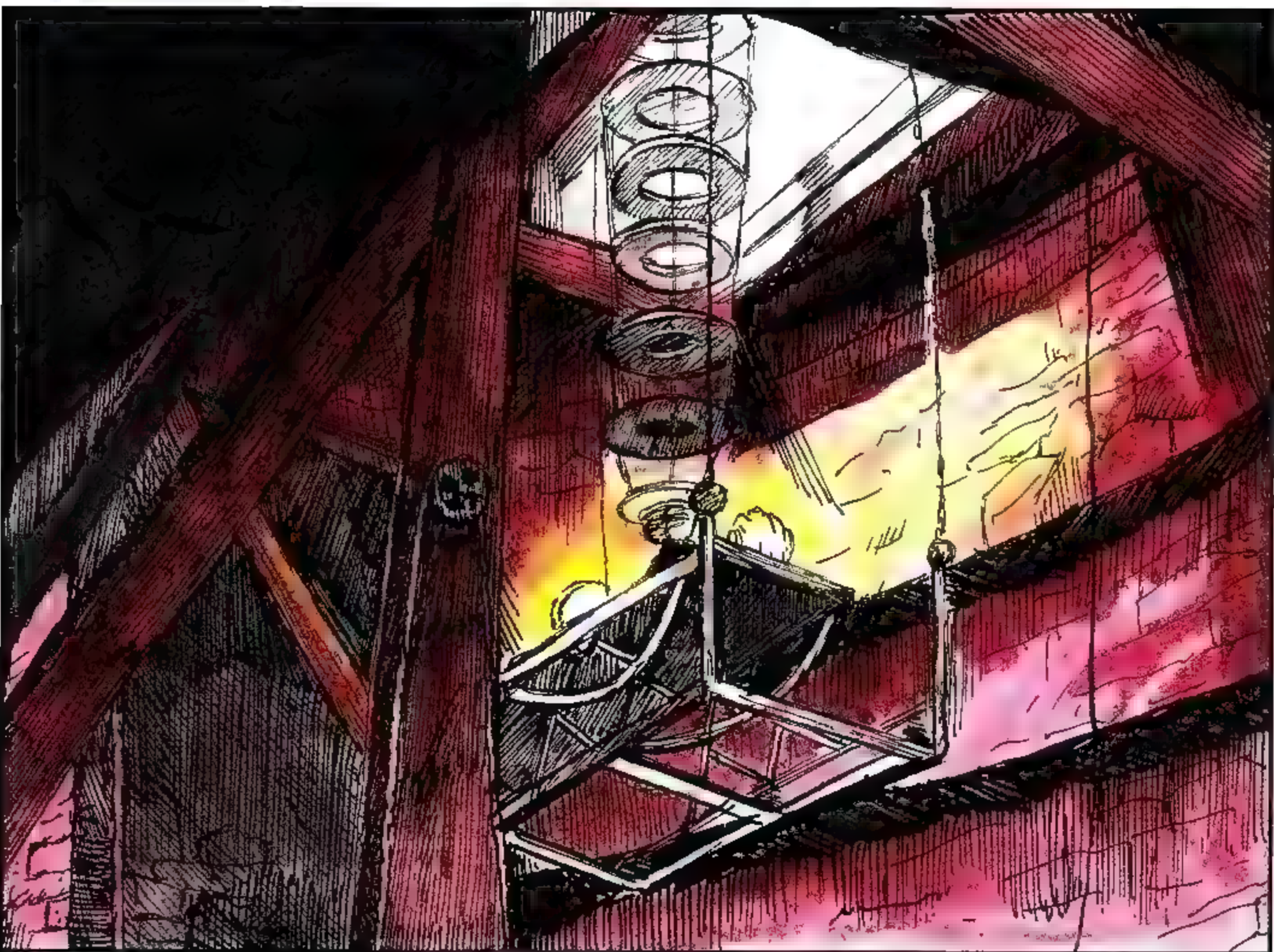
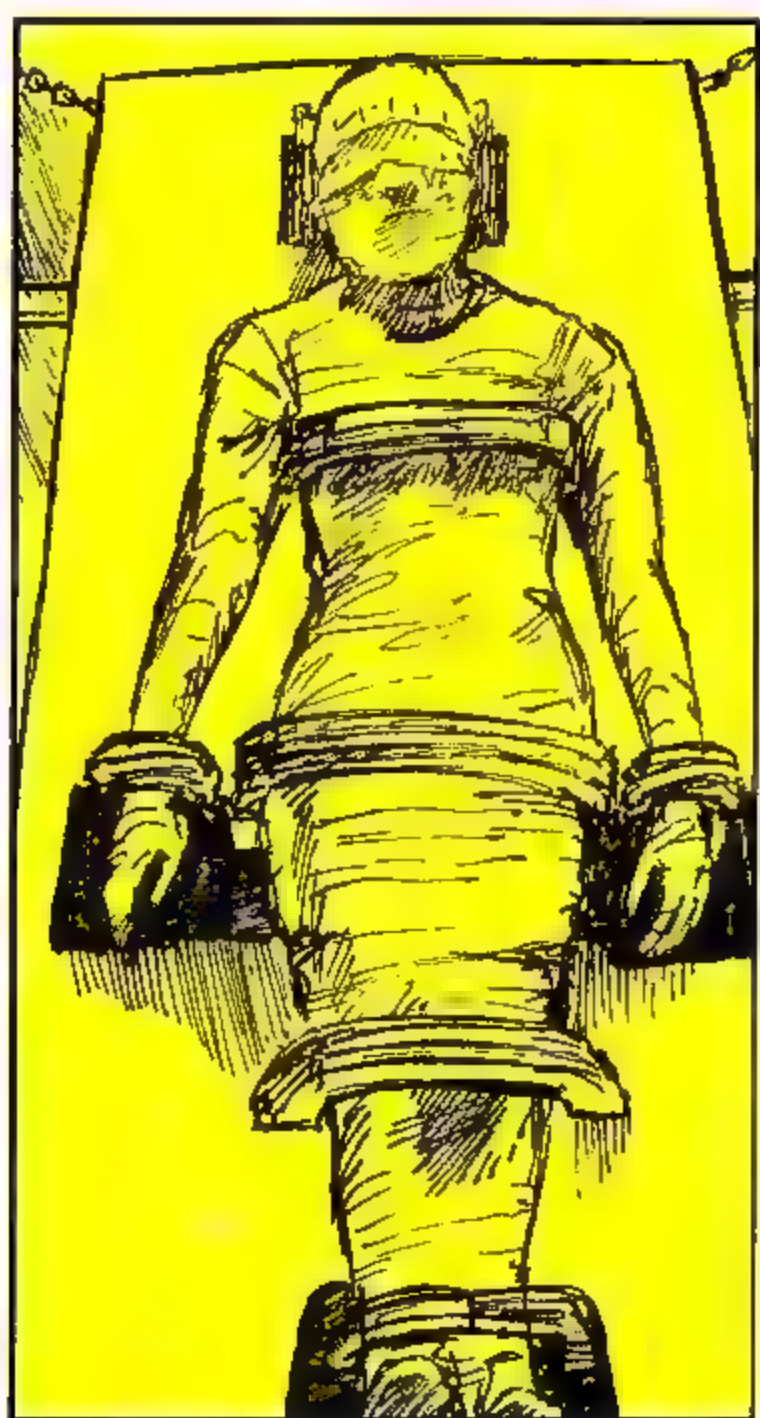
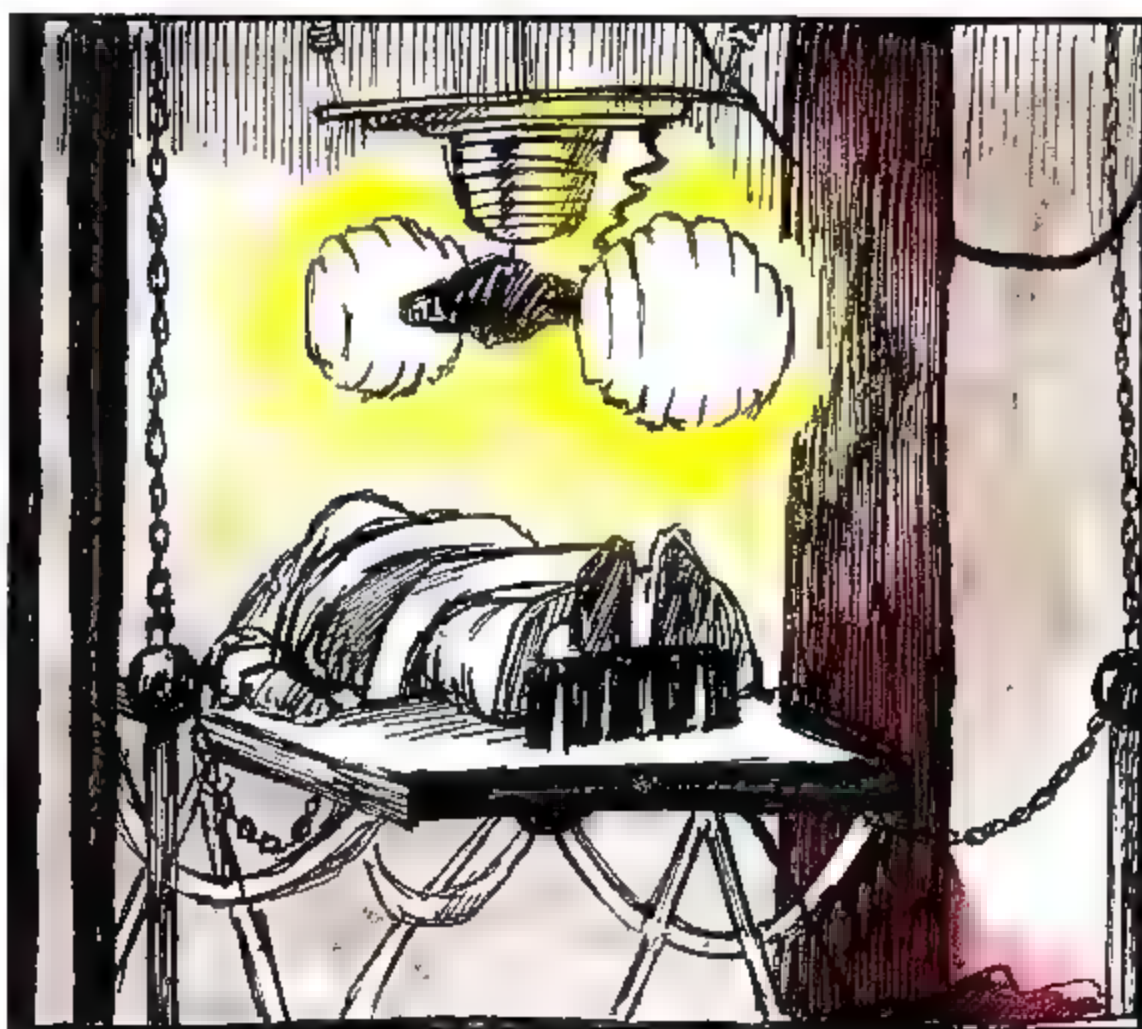
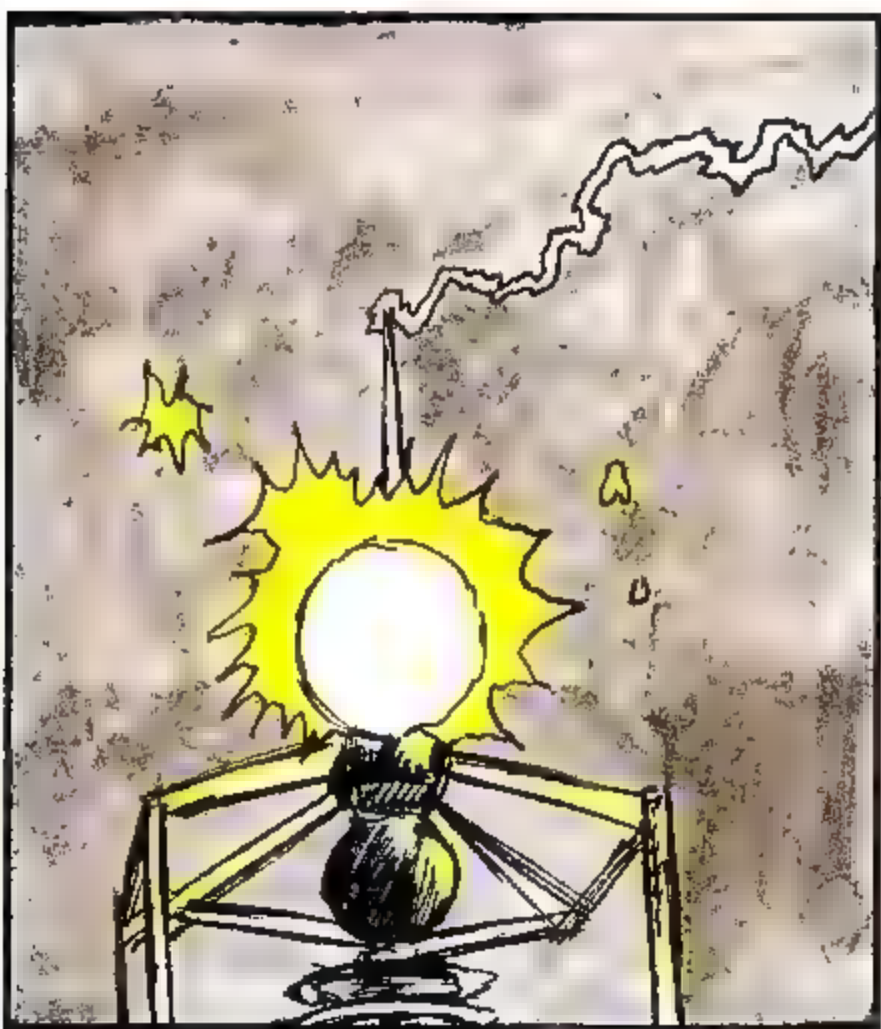
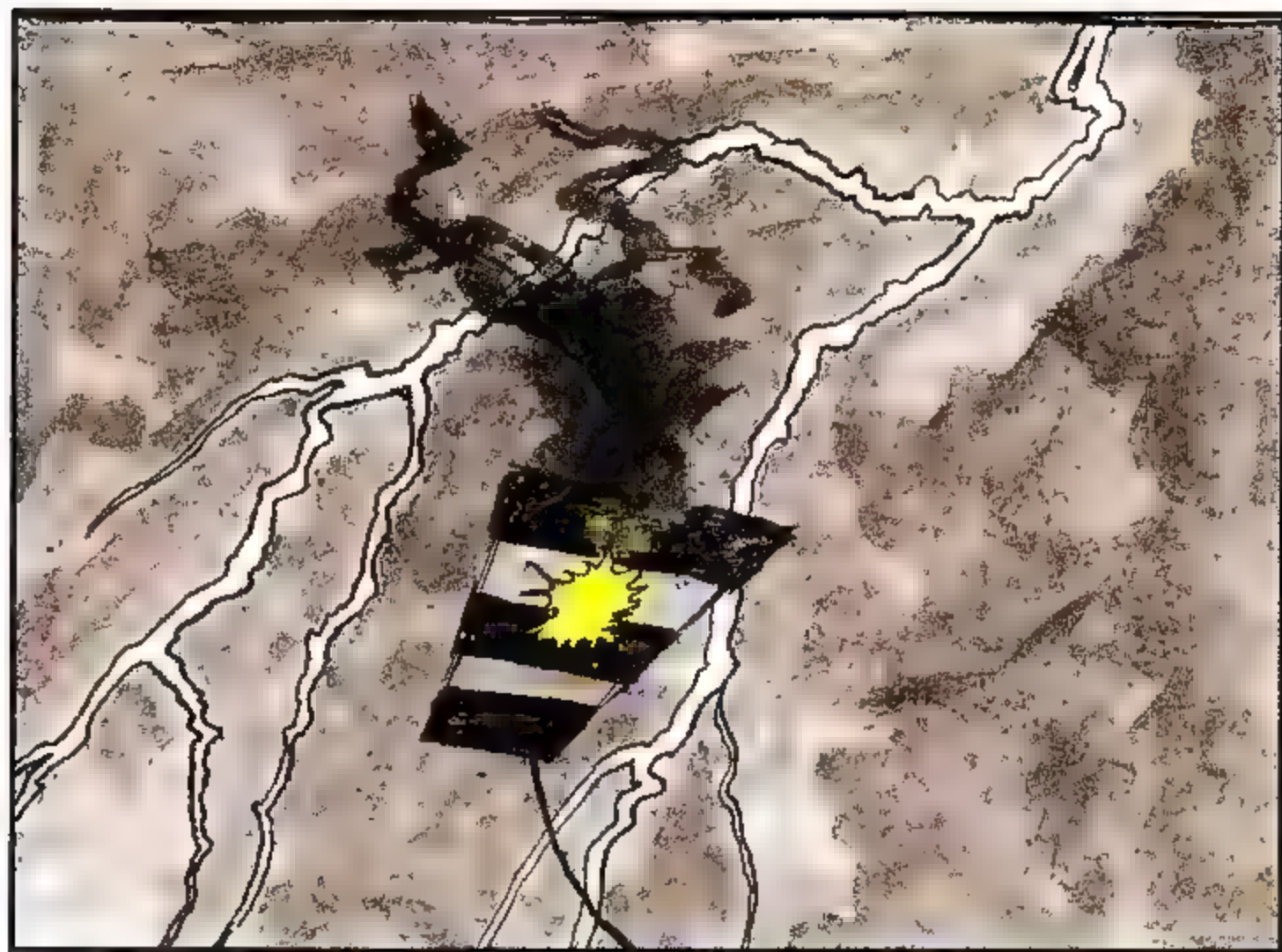


HENRY SENDS THE TABLE UP.









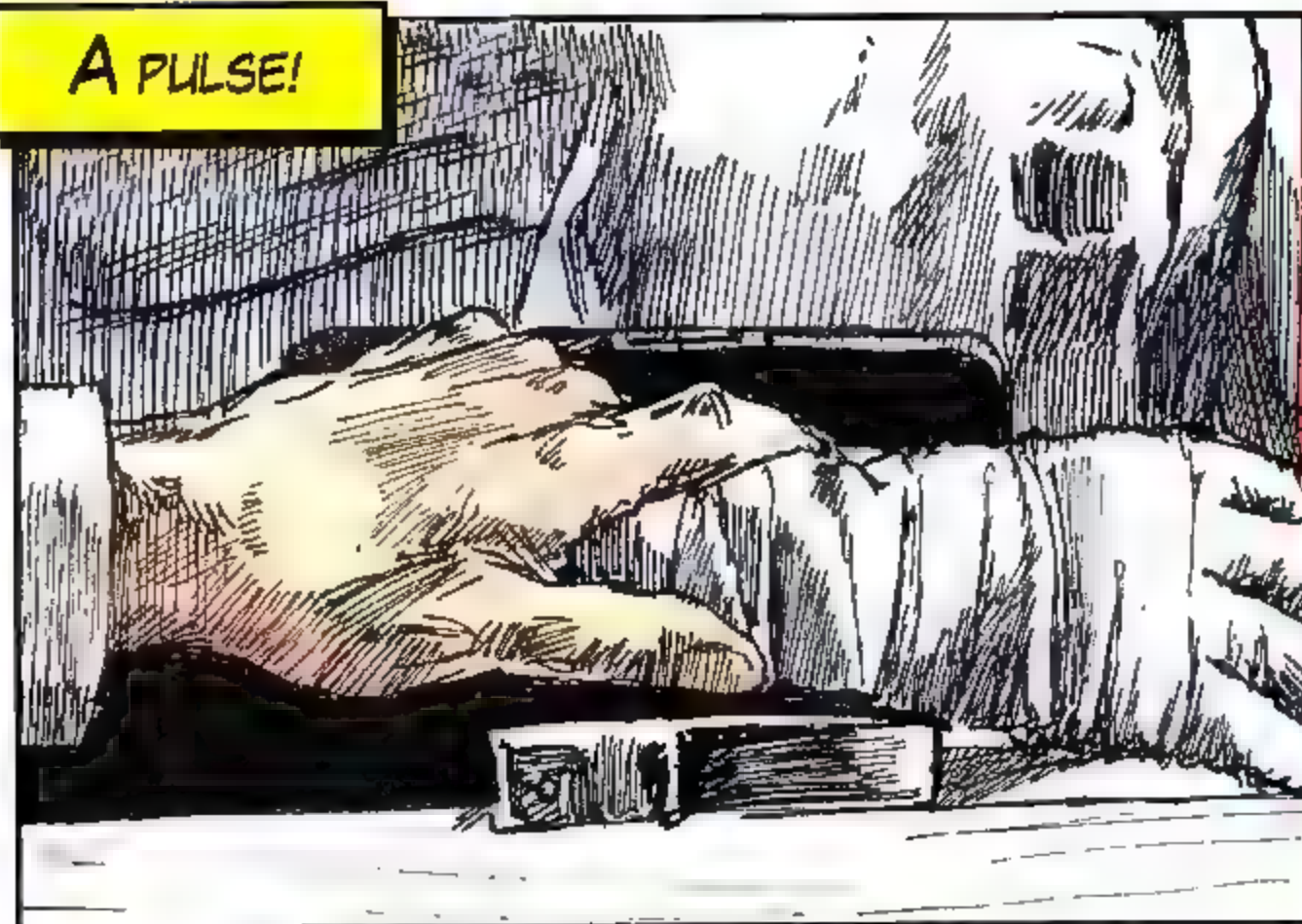


THE DOCTORS RUSH TO THE TABLE.

REMOVE THE  
DIFFUSER BANDS!



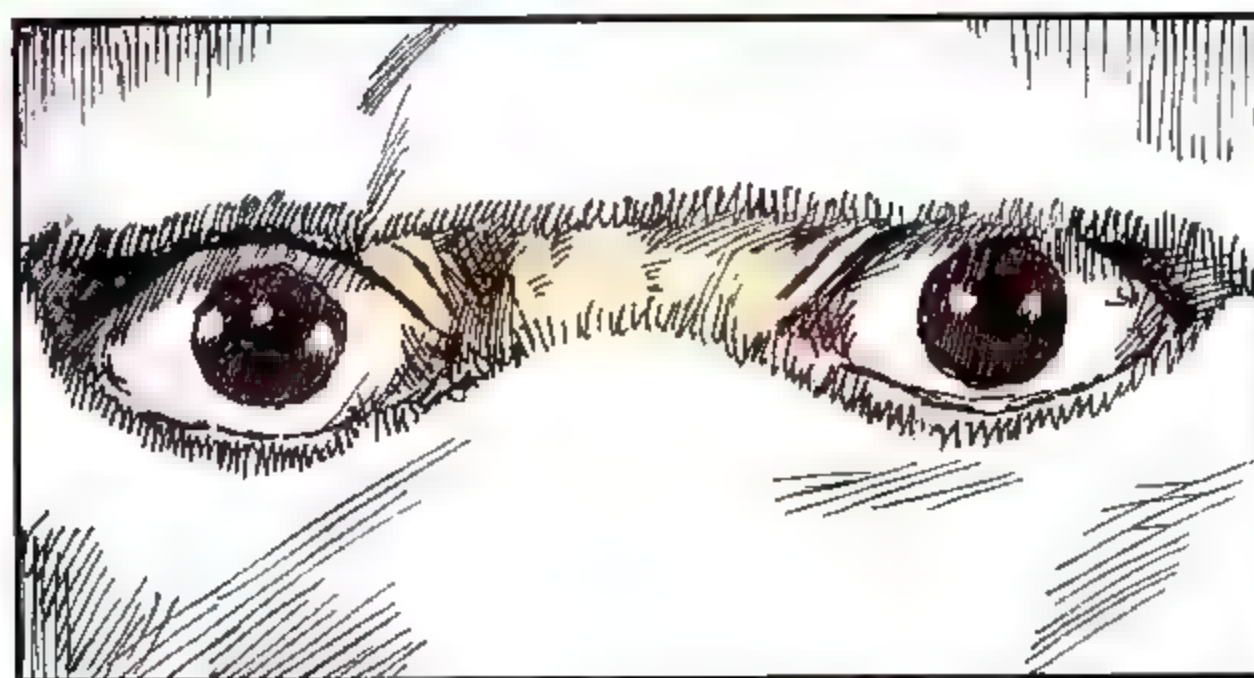
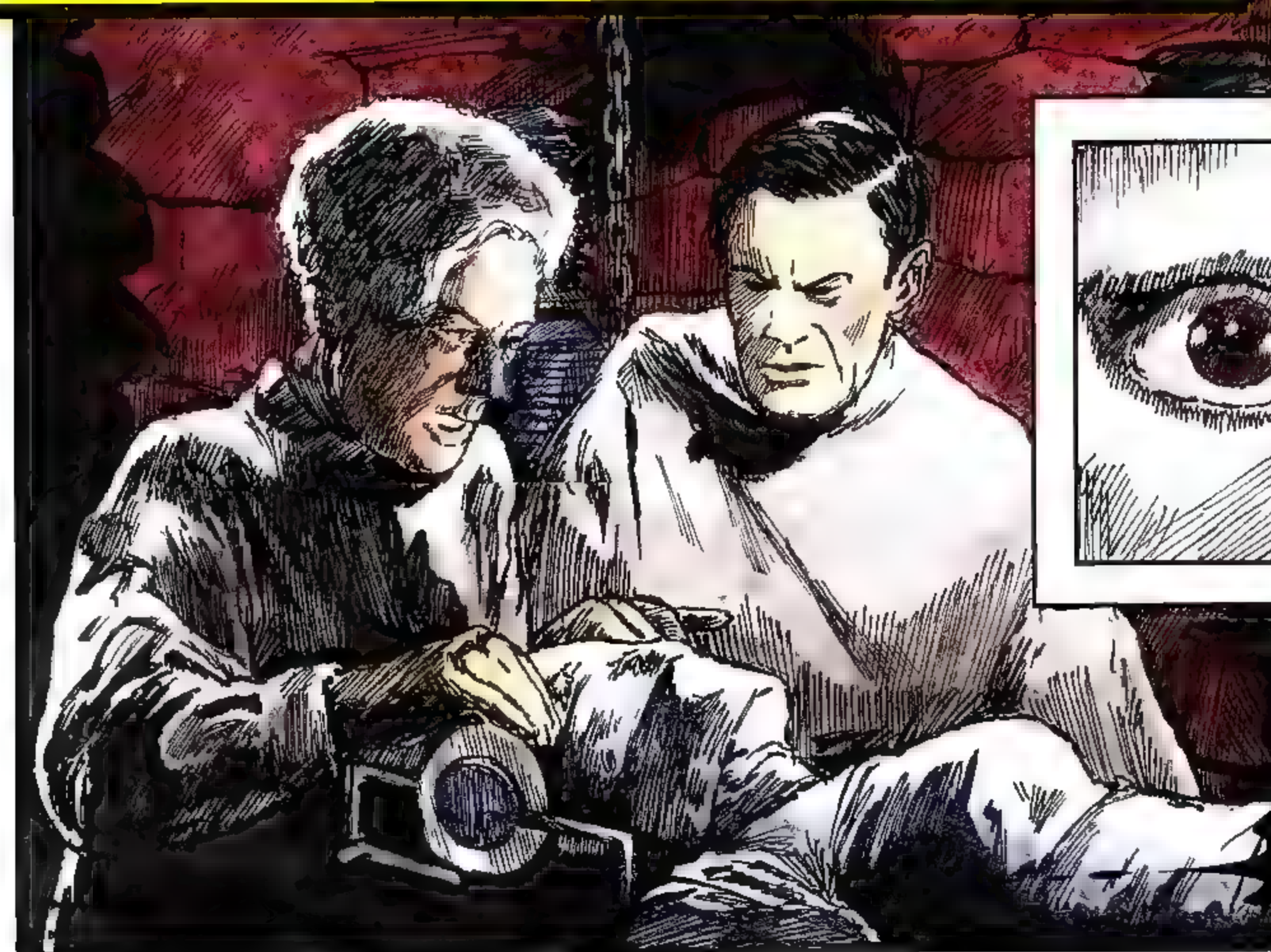
A PULSE!



THE TWO DOCTORS LOOK AT EACH  
OTHER WITH DELIGHTED SURPRISE.



APPREHENSIVELY, PRETORIUS GRASPS A PAIR OF SURGEON'S SCISSORS  
AND CUTS A NARROW STRIP OF GAUZE FROM TEMPLE TO TEMPLE...



TO BE KONG-CLUDED  
NEXT ISSUE!



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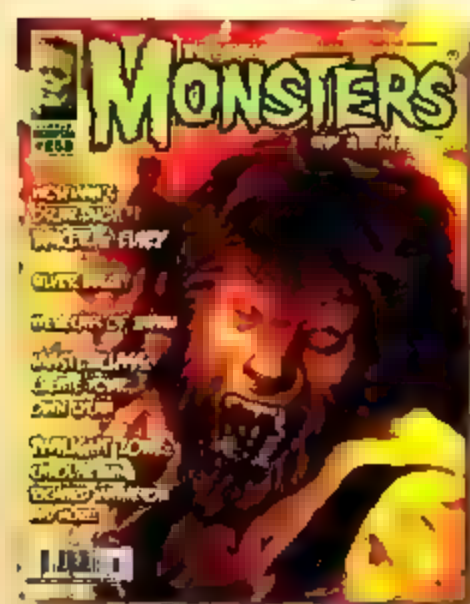
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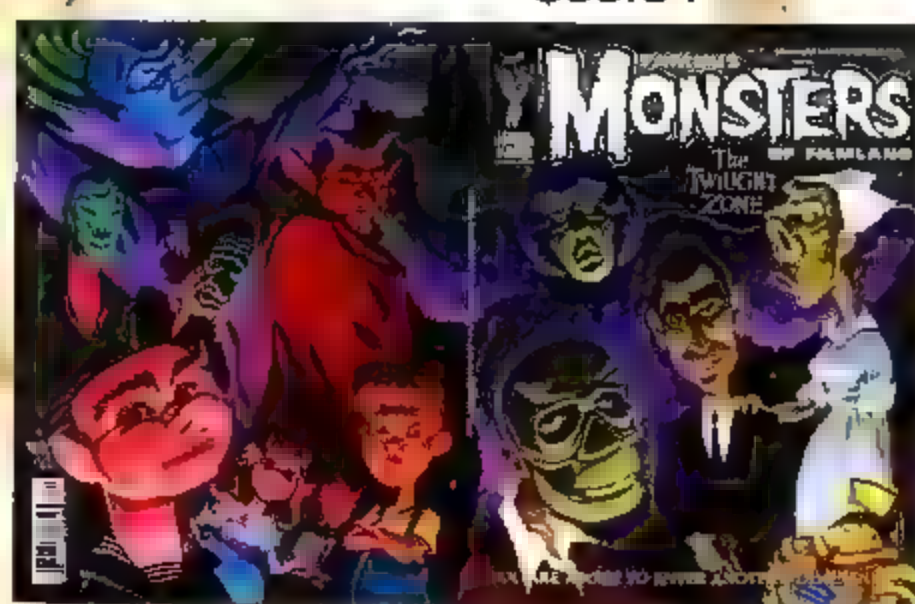
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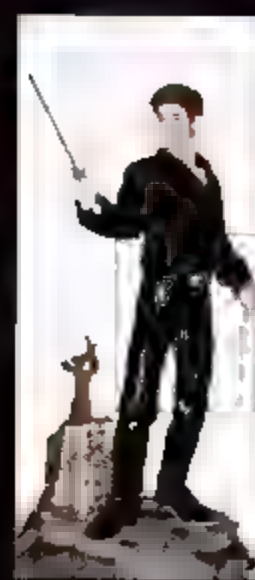
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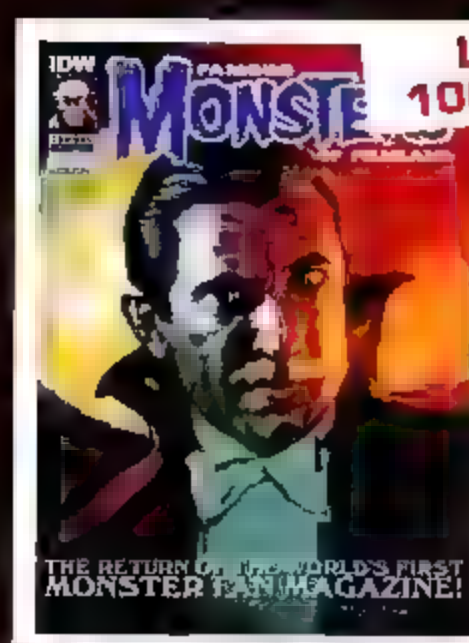
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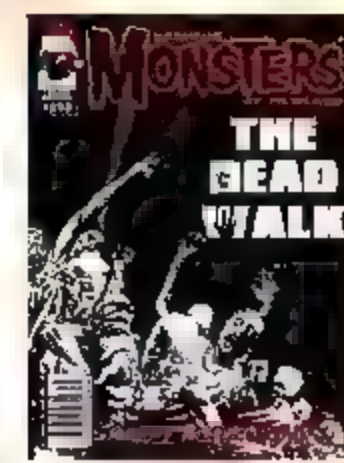
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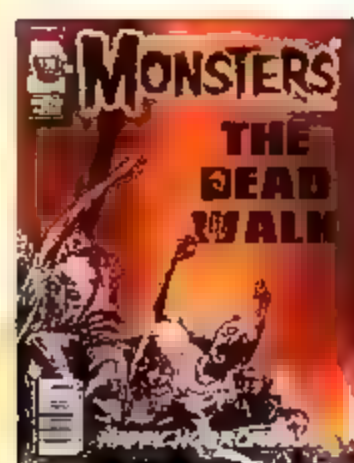
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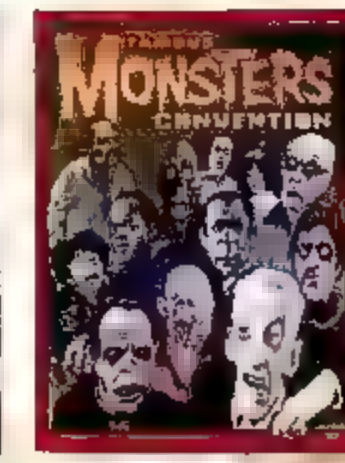
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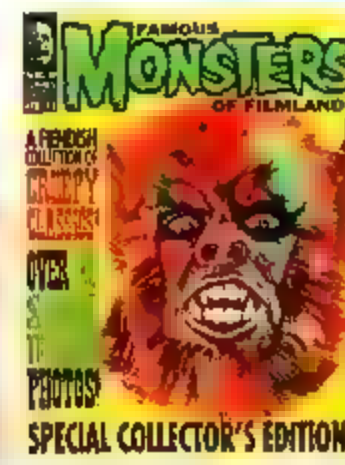
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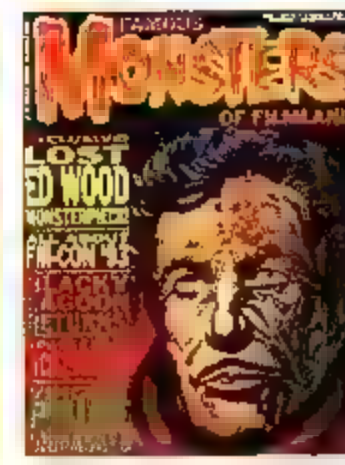
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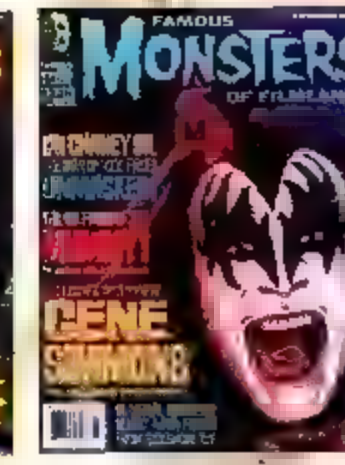
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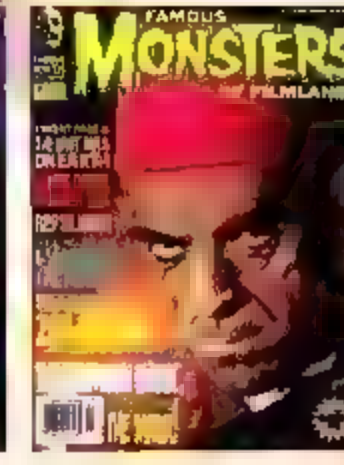
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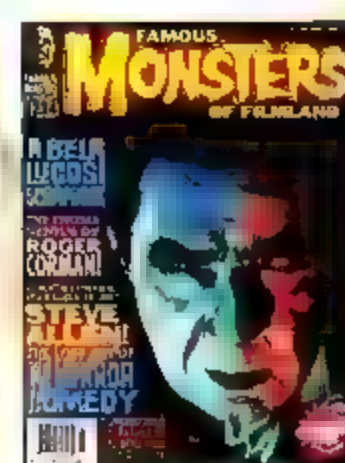
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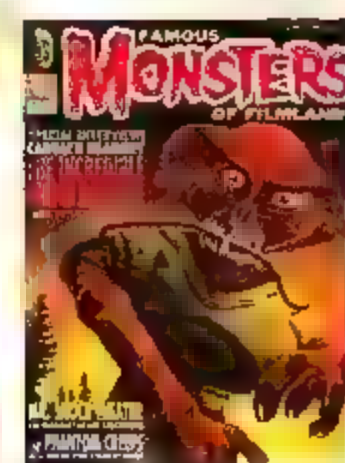
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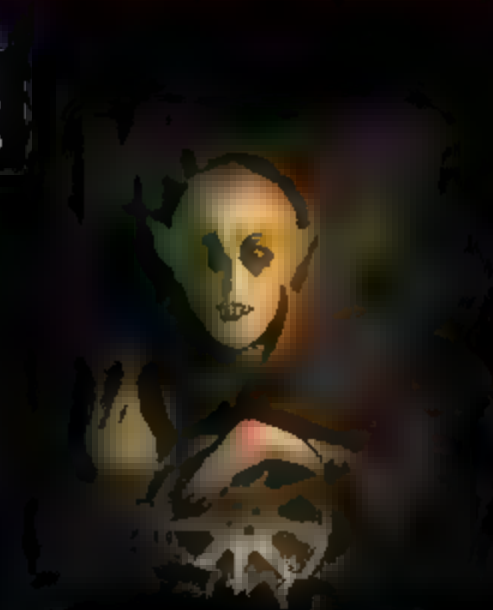


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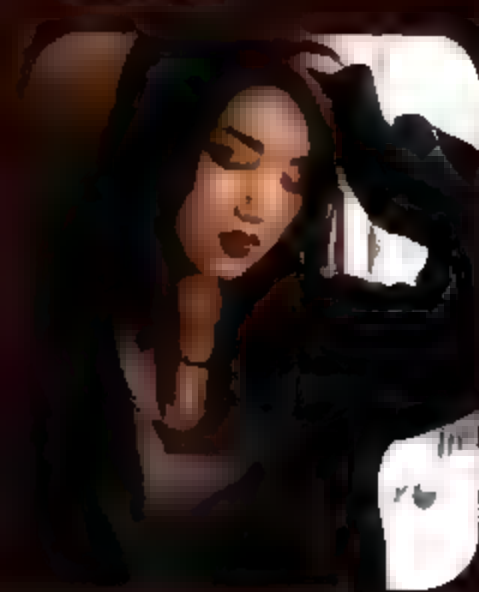
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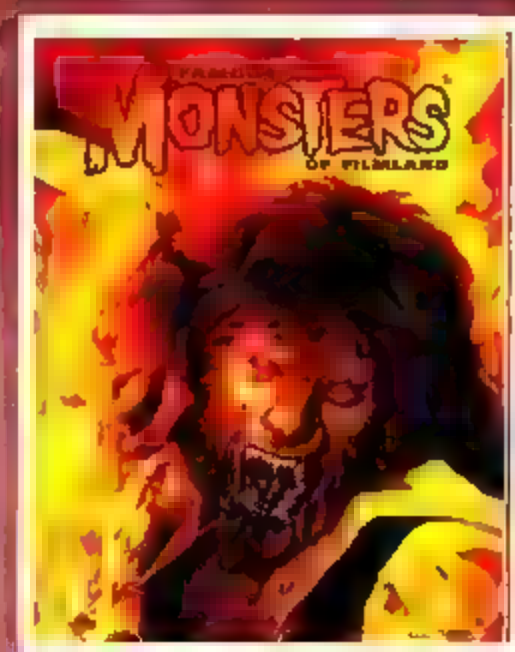
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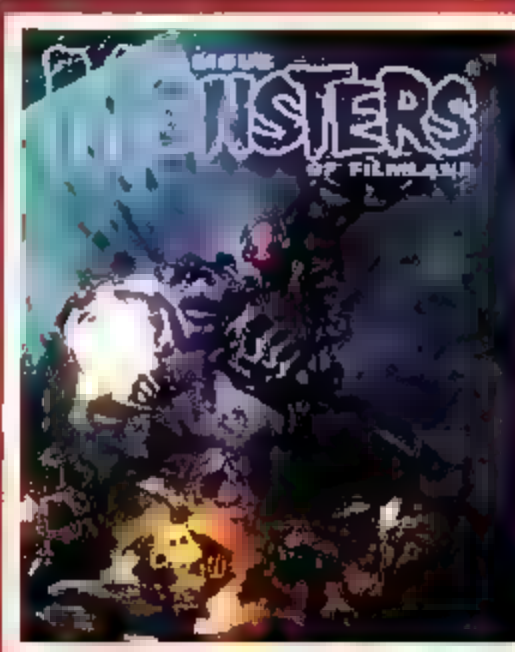
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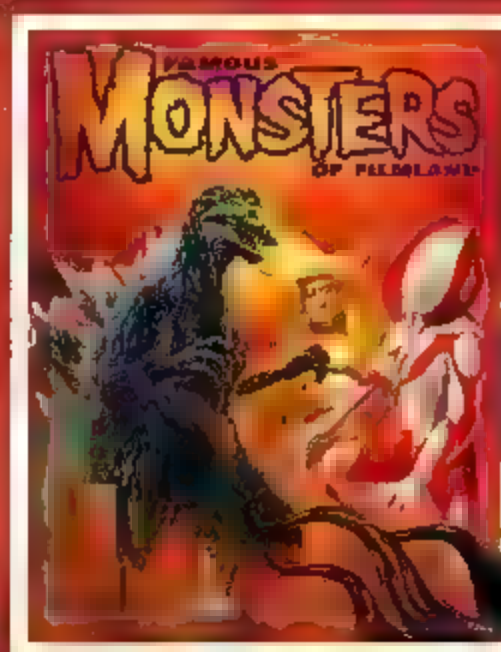
# GHOULISH GALLERY



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by Rick Baker



Transformers  
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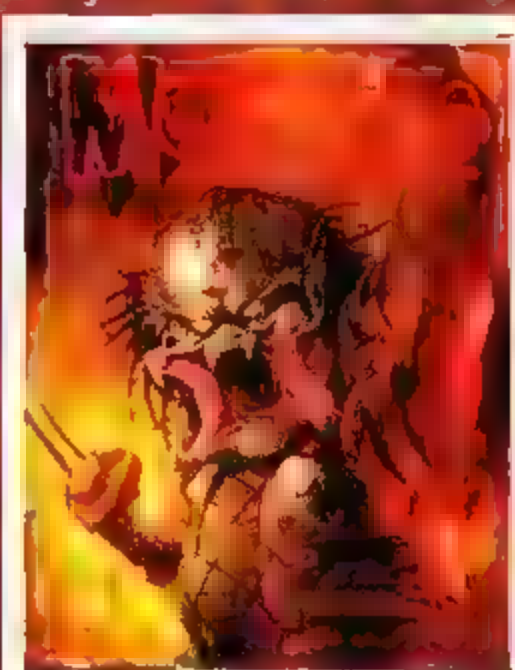
Godzilla  
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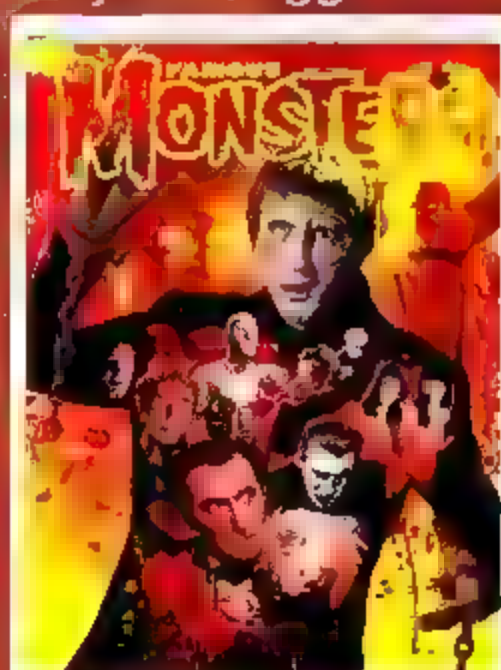
Nosferatu  
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Bela Lugosi  
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Predator  
by Vince Evans



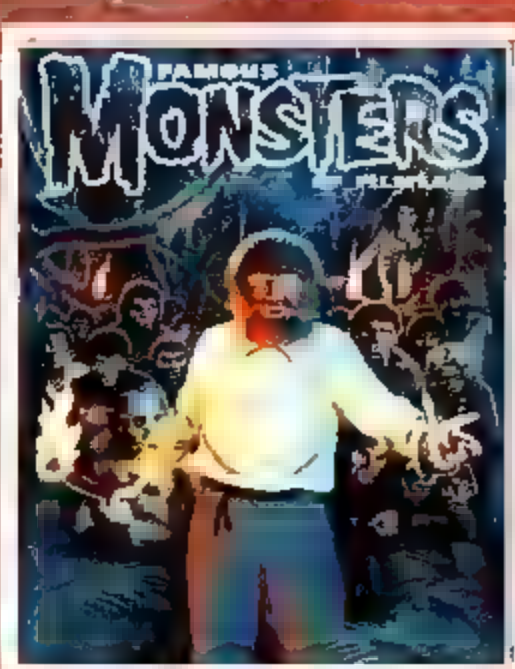
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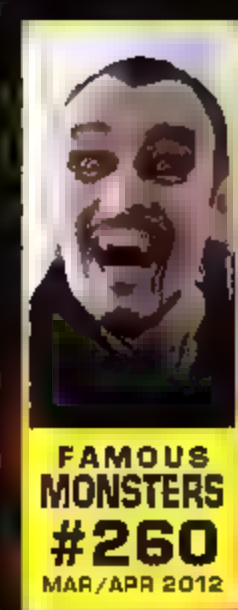
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- Preview Disney's new movie JOHN CARTER
- A celebration of Edgar Rice Burroughs and his literary legacy

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## FAMOUS LAST WORDS

FAMOUS MONSTERS has always done its best to provide some of the best artwork for its fans, on the cover as well as inside the magazine. 258 was no exception with the beautiful Ken Kelly and Mitch Schauer covers. What we failed to mention was that the EVIL DEAD artwork on page 12 and the Barbara Eden on page 17 were done by a very talented artist, Apricot Mantle, who you'll be seeing plenty more of in future issues. Please go and give him a look over at [www.apricotmantle.com](http://www.apricotmantle.com).



## NEXT ISSUE:

**FM CELEBRATES THE MONSTERS, MARTIANS, MONKEYS, AND MEN OF EDGAR RICE BURROUGHS AS THE RELEASE OF DISNEY'S JOHN CARTER LEAPS EVER CLOSER.**

**A LOOK BACK AT CHRISTOPHER LEE'S HAMMER HORROR YEARS.**

**DAVE ELSEY BRINGS US ANOTHER MONSTER MASTERCLASS ON HOW TO CREATE YOUR OWN NOSFERATU**

**FM TALKS EDGAR ALLEN POE WITH THE NEW FILM THE RAVEN JUST OVER THE HORIZON.**

**AND SO MUCH MONSTROUSLY MORE!**

## Mystery Photo #259



Send your answers to [fangmail@famousmonsters.com](mailto:fangmail@famousmonsters.com) with "Mystery Photo" in the subject line and you might be picked to win some excellent FM goodies!

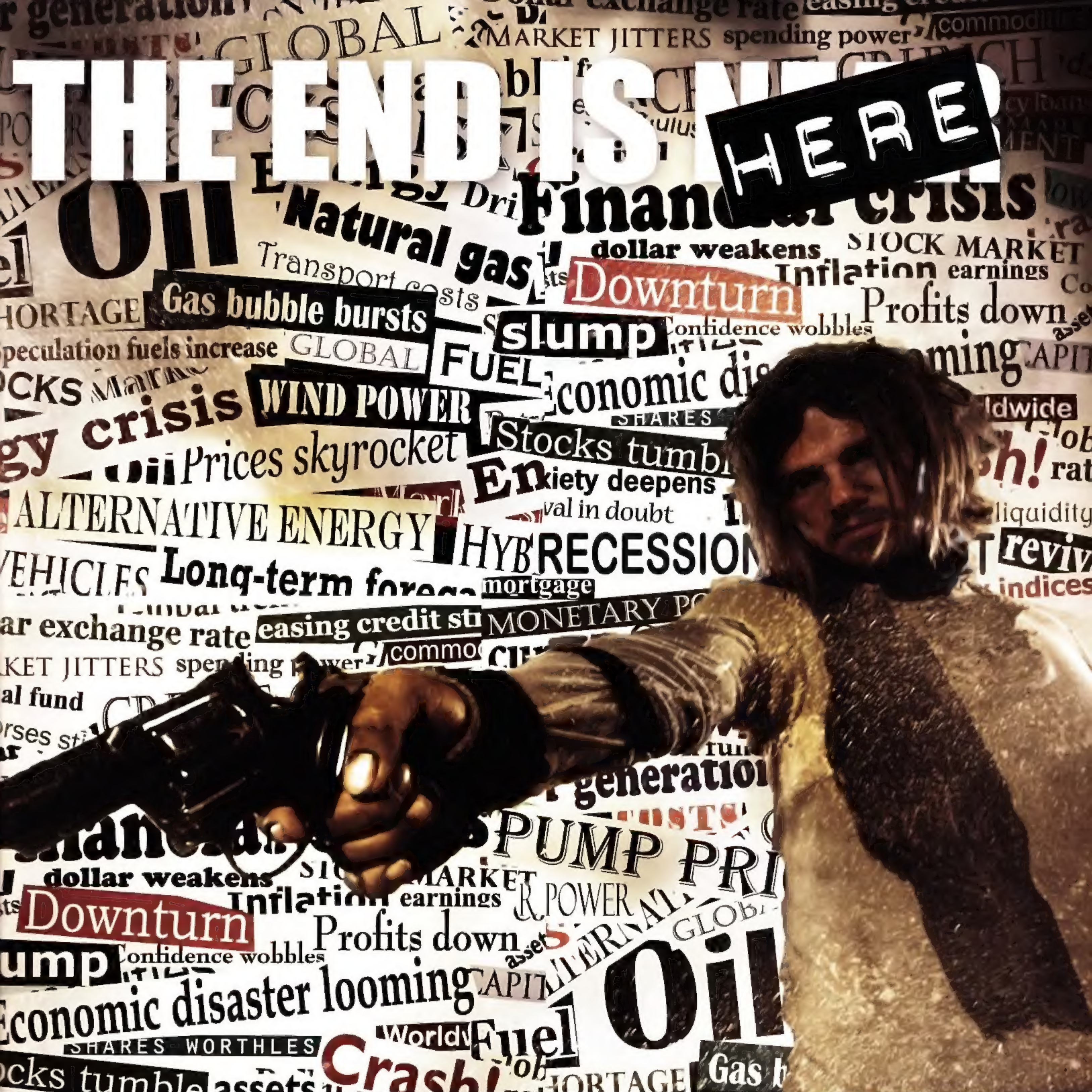


**FM #258's Mystery Photo  
Black Sunday (1960)**

Send your answers to [fangmail@famousmonsters.com](mailto:fangmail@famousmonsters.com) with "Mystery Photo" in the subject line and you might be picked to win some excellent FM goodies!

They say that all work and no play makes Jack a dull boy. While this character may have bitten (or had bitten) off more than he could chew, the effects have certainly made him anything but dull. Our heretofore hirsute he-man, as he would now be, finds that puberty was a cakewalk compared to the changes he now finds himself undergoing. Can anyone recommend a good flea collar?





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